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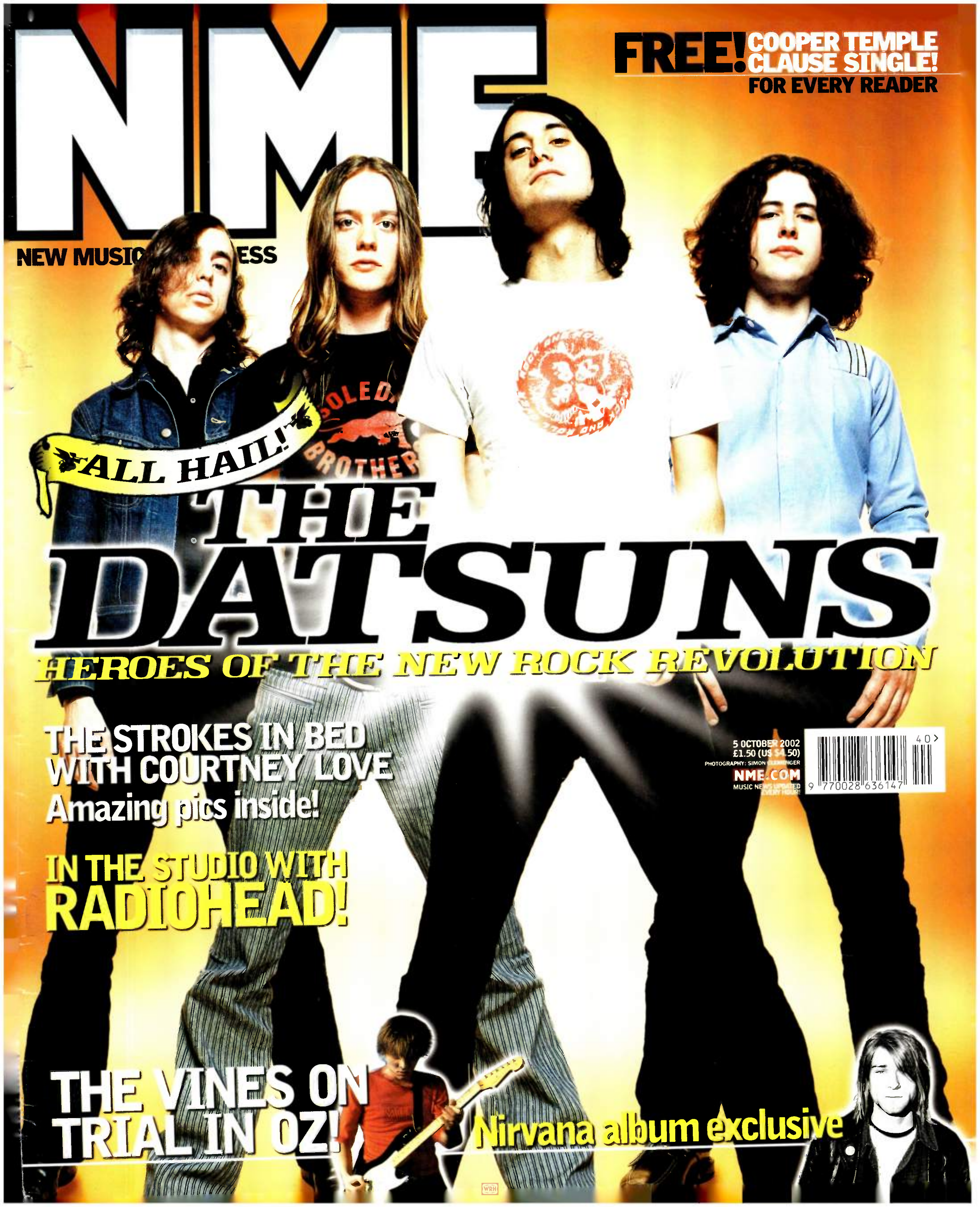

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Nirvana album exclusive

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Indie pop's perennial favourites Supergrass return with Life On Other Planets, their first album in three years. Featuring the singles Never Done Nothing Like That Before and Grace, this superb collection of 12 hook-laden tracks has been produced by Tony Hoffer (Beck, Air) and demonstrates Supergrass are still simply one of the best guitar bands around.

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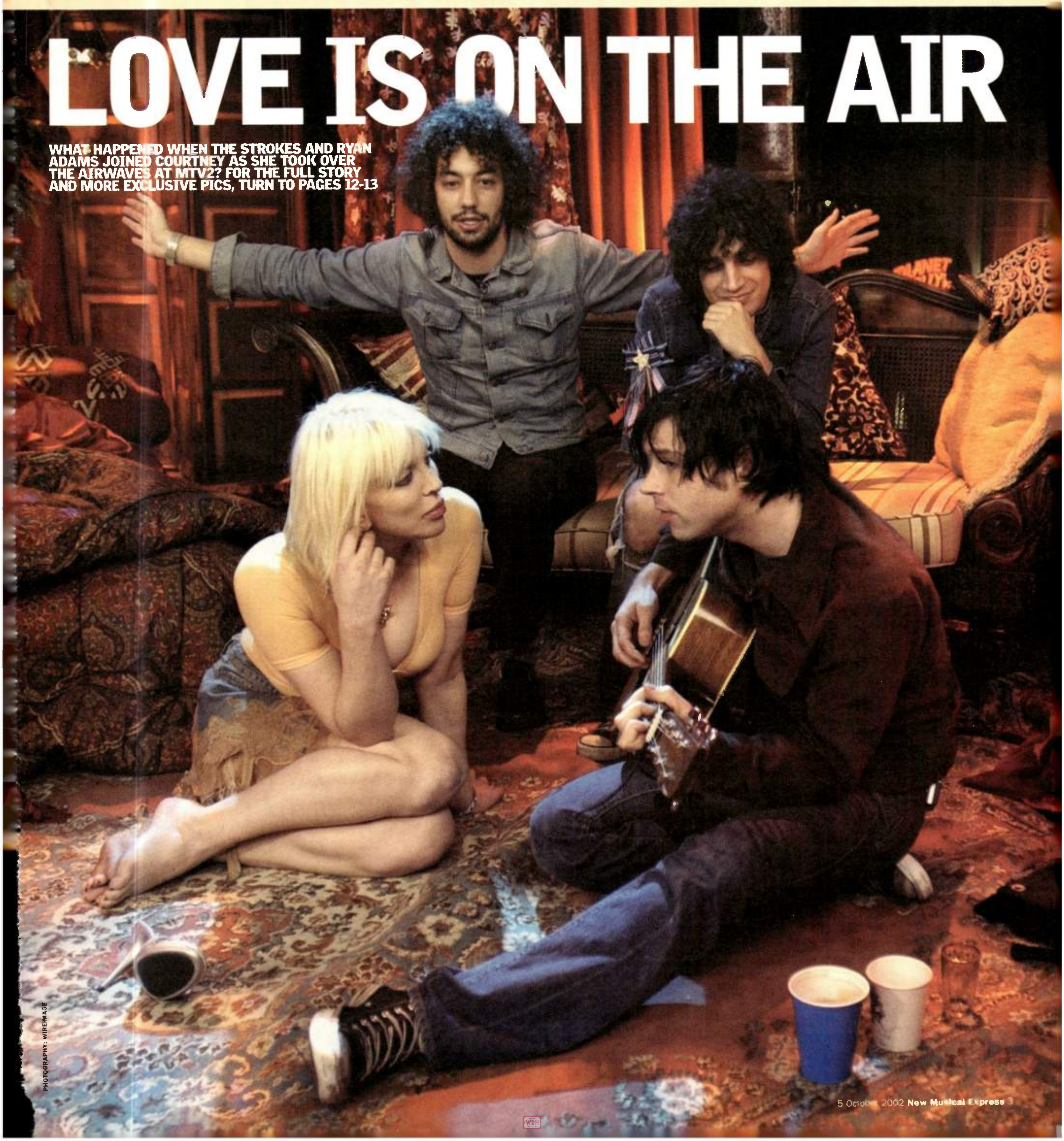


LOVE IS ON THE AIR

WHAT HAPPENED WHEN THE STROKES AND RYAN ADAMS JOINED COURTNEY AS SHE TOOK OVER THE AIRWAVES AT MTV2? FOR THE FULL STORY AND MORE EXCLUSIVE PICS, TURN TO PAGES 12-13

PHOTOGRAPHY: WIREIMAGE

New Nirvana LP by Xmas

...BUT THE ONLY UNRELEASED SONG HAS ALREADY LEAKED ONTO THE INTERNET

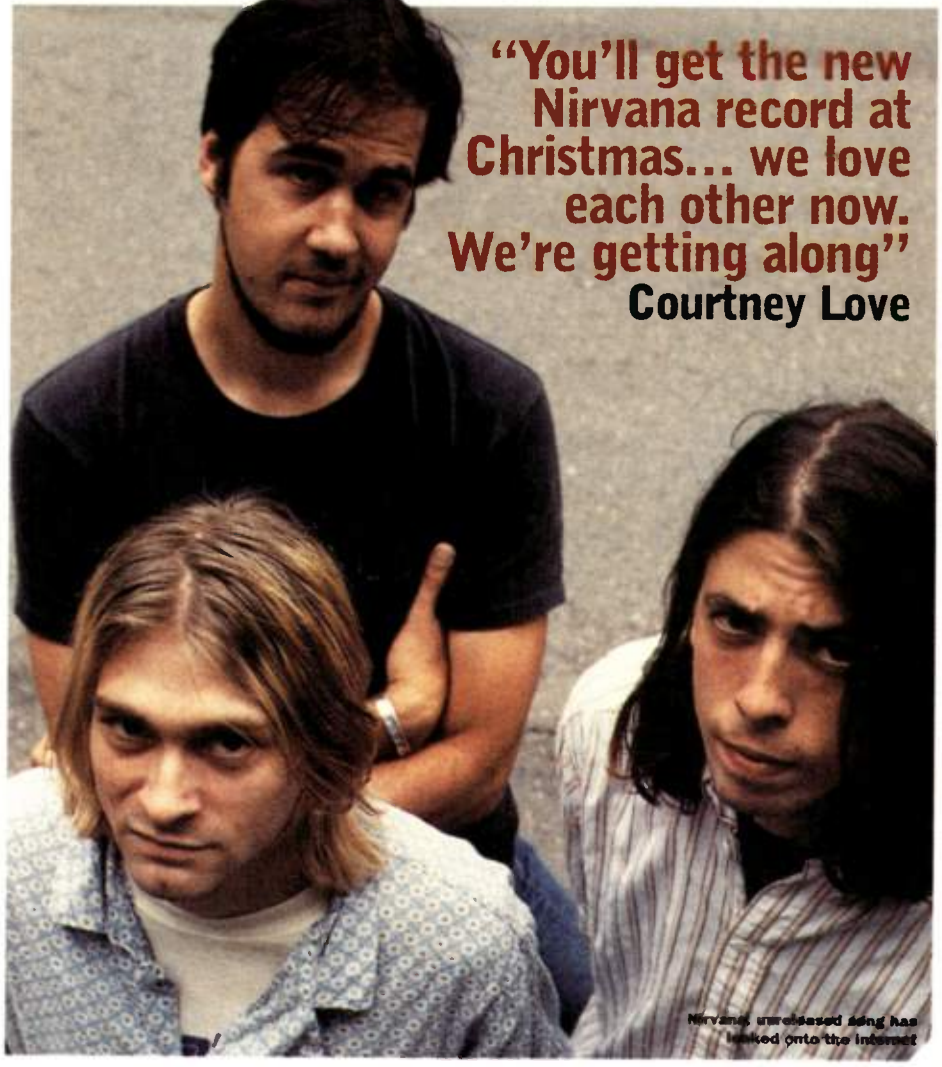
A new **Nirvana** album will be out before the end of the year, although devoted fans have already got their hands on the hugely anticipated 'new' song, 'You Know You're Right'.

The track is said to be the centerpiece of the forthcoming greatest hits compilation. However, on the evening of September 21, a complete studio version of the track appeared on the internet, and was soon downloaded by fans eager to hear it (see below for reaction to the song). Soon the track was being played on radio stations across the world, including Radio 1. Before last week, only four short clips of the elusive track were in the public domain.

The leak came as Kurt Cobain's widow Courtney Love announced that the Nirvana album would be out by Christmas, and her relationship with former Nirvana members Dave Grohl and Krist Novoselic has improved.

Speaking on the *The Howard Stern Show*, she said: "You'll get the new Nirvana record at Christmas... we love each other now. We're getting along. We worked it all out."

It is unclear exactly what the new Nirvana release will be. Label sources have told *NME* that a one-CD compilation is the most likely option, but the original plan was to release a box set of rare material. Some insiders say both could still come out this year.



"You'll get the new Nirvana record at Christmas... we love each other now. We're getting along"
Courtney Love

Nirvana's unreleased song has leaked onto the internet

'YOU KNOW YOU'RE RIGHT': THE CONTROVERSY

What is the song, and where was it recorded?
'YKYR' is important because it is one of the only known unreleased, original Nirvana songs recorded post-'In Utero'. The song comes from Nirvana's last known recording session in January 1994 at Bob Lang's Studio in Seattle, three months before Cobain's suicide. It has been at the centre of a legal wrangle between Courtney Love and surviving band members Krist Novoselic and Dave Grohl.

What does it sound like?
Classic Nirvana. Like the more commercial moments on 'In Utero', 'YKYR' packs a real punch in its emotional three minutes, Kurt Cobain screaming the title over and over. It builds up to a wall of feedback, before ebbing away into nothing.

Who has heard it?
Until earlier this month, only a handful of people had heard the studio version of the track, although a poor quality live version has been traded by fans on the internet for years. Love's band Hole occasionally covered 'YKYR' in their live set.

Who leaked the song?
Nobody knows. Some fans claim to have been in possession of it for a while, and leaked the song because they're fed up of the legal battles over the song. This remains unproven, however, especially considering all parties are closer to reaching a settlement than ever before.

How important is it to the Nirvana legacy?
Love's lawyer Jim Barber once said that 'YKYR' is a "potential 'hit' of extraordinary artistic and commercial value", and that a release featuring the song could sell 15 million copies worldwide, more than 'Nevermind'.

WHAT DO THE FANS THINK?

"Better than most of 'In Utero', and it pisses on 'Nevermind'. Great phrasing, crazy feedback and one of the best screams Cobain's ever done!"
Tommy C

"It's 100 per cent Nirvana, 100 per cent Cobain. I guess it could be a hit, although I don't think it's one of their best songs. But it's good to hear a new song from Nirvana."
Sebastian

"I think it's going to be great for fans who truly and deeply miss Nirvana, but I don't think this song is going to be the big hit that all the lawyers referred to in their lawsuits."
Chris Hunter

"This eclipses anything that the spotty nu-metal teenagers from over the pond are knocking out."
Neil Grainey, Manchester

Sugababes team up with NME

Sugababes are to play a one-off show in London for *NME* and Coca-Cola. The girl group play King's Cross Scala on November 12. Tickets are on sale now, priced £10. For tickets, call the *NME* Ticketline on 0870 1 663 663. Calls are charged at national standard rate.

Another possible way of seeing the show is to buy a 500ml bottle of Coca-Cola with the *NME* logo on. There will also be chances to win tickets for forthcoming shows by **The Electric Soft Parade**, **Mis-Teeq** and **Groove Armada**.

As well as all these fantastic exclusives, you also get £2.50 off a CD of your choice. See the wrappers for further details.

Sugababes play for *NME* in November

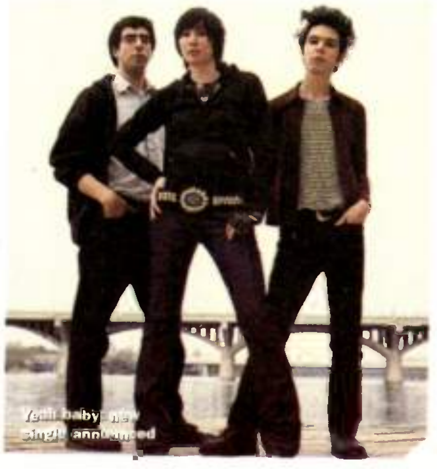
Oh yeah... new YYYs single in November

Yeah Yeah Yeahs are to release their second single in November.

The hotly-tipped New York three-piece follow up their eponymously titled debut EP, released to great acclaim in April, with the release of 'Machine' on November 4 through UK independent label Wichita.

The CD contains extra tracks 'Graveyard' and 'Pin' (remix), while 'Graveyard' is the B-side of the seven-inch.

The band have recently finished their debut LP, the recording of which forced them to miss their slots at the Reading and Leeds festivals. UK dates are set to be added in the near future.



Yeah baby, new single announced

UK TOP 40 SINGLES

THE OFFICIAL UK SINGLES CHART

–	1	**THE LONG AND WINDING ROAD** WILL YOUNG & GARETH GATES (S)
3	2	**JUST LIKE A PILL** PINK (ARISTA)
–	3	**LITTLE BY LITTLE/SHE IS LOVE** OASIS (BIG BROTHER)
1	4	**THE TIDE IS HIGH (GET THE FEELING)** ATOMIC KITTEN (INNOCENT)
9	5	**WHAT I GO TO SCHOOL FOR** BUSTED (UNIVERSAL)
8	6	**CLEANIN' OUT MY CLOSET** EMINEM (INTERSCOPE)
–	7	**COMPLICATED** AVRIL LAVIGNE (ARISTA)
2	8	**GOT TO HAVE YOUR LOVE** LIBERTY X (V2)
13	9	**STRANGE AND BEAUTIFUL** AQUALUNG (B UNIQUE)
4	10	**NESSAJA** SCOOTER (SHEFFIELD TUNES)
6	11	**EVERYDAY** BON JOVI (MERCURY)
–	12	**GANGSTA LOVIN'** EVE FT ALICIA KEYS (INTERSCOPE)
16	13	**FEEL IT BOY** BEENIE MAN FEAT JANET (VIRGIN)
7	14	**WHEN I LOST YOU** SARAH WHATMORE (RCA)
28	15	**DEM GIRLZ (I DON'T KNOW WHY)** OXIDE & NEUTRINO FEAT KOWDEAN (EAST WEST)
5	16	**PAPA DON'T PREACH** KELLY OSBOURNE (EPIC)
30	17	**SHE HATES ME** PUDDLE OF MUDD (GEFFEN)
11	18	**ROUND ROUND** SUGABABES (ISLAND)
12	19	**ADDICTIVE** TRUTH HURTS FEAT RAKIM (INTERSCOPE)
20	20	**GRACE** SUPERGRASS (PARLOPHONE)
25	21	**DY-NA-MI-TEE** MS DYNAMITE (POLYDOR)
10	22	**I LOVE IT WHEN WE DO** RONAN KEATING (POLYDOR)
14	23	**FANTASY** APPLETON (POLYDOR)
15	24	**WALK ON WATER** MILK INC (POSITIVA)
17	25	**UNDERNEATH YOUR CLOTHES** SHAKIRA (EPIC)
23	26	**A THOUSAND MILES** VANESSA CARLTON (AM)
21	27	**COLOURBLIND** DARIUS (MERCURY)
17	28	**CROSSROADS** BLAZIN' SQUAD (EAST WEST)
26	29	**LIKE A PRAYER** MADHOUSE (SERIOUS)
24	30	**STARRY EYED SURPRISE** OAKENFOLD (PERFECTO)
19	31	**FOREVER** N-TRANCE (ALL AROUND THE WORLD)
18	32	**NOTHIN'** NORE (DEF JAM)
29	33	**WHAT YOU GOT** ABS (S)
–	34	**SHUT YOUR MOUTH** GARBAGE (MUSHROOM)
36	35	**EVERYONE SAYS HI** DAVID BOWIE (COLUMBIA)
34	36	**ANYONE OF US (STUPID MISTAKE)** GARETH GATES (S)
22	37	**POSITIVITY** SUEDE (EPIC)
37	38	**I NEED A GIRL/U DON'T HAVE TO CALL** P DIDDY/USHER (PUFF DADDY)
33	39	**HAVE FUN GO MAD** TWEENIES (BBC MUSIC)
31	40	**ROMEO DUNN** ROMEO (RELENTLESS)

UK TOP 40 ALBUMS

THE OFFICIAL UK ALBUMS CHART

–	1	**ELV1S – 30 NUMBER 1 HITS** ELVIS PRESLEY (RCA)
2	2	**A RUSH OF BLOOD TO THE HEAD** COLDPLAY (PARLOPHONE)
3	3	**ILLUMINATION** PAUL WELLER (INDEPENDIENTE)
1	4	**FEELS SO GOOD** ATOMIC KITTEN (INNOCENT)
4	5	**MISSUNDAZTOOD** PINK (ARISTA)
–	6	**BOUNCE** BON JOVI (MERCURY)
8	7	**NELLYVILLE** NELLY (UNIVERSAL)
15	8	**A LITTLE DEEPER** MS DYNAMITE (POLYDOR)
11	9	**THE EMINEM SHOW** EMINEM (INTERSCOPE)
10	10	**HEATHEN CHEMISTRY** OASIS (BIG BROTHER)
12	11	**COME AWAY WITH ME** NORAH JONES (PARLOPHONE)
5	12	**IMAGINE** EVA CASSIDY (BLIX STREET/HOT)
7	13	**ESCAPE** ENRIQUE IGLESIAS (INTERSCOPE)
25	14	**LET GO** AVRIL LAVIGNE (ARISTA)
18	15	**THINKING IT OVER** LIBERTY X (V2)
13	16	**BY THE WAY** RED HOT CHILI PEPPERS (WARNER BROS)
9	17	**ANGELS WITH DIRTY FACES** SUGABABES (ISLAND)
34	18	**THE ESSENTIAL COLLECTION** MARC BOLAN & T REX (UMTV)
6	19	**INTERGALACTIC SONIC 7"S** ASH (INFECTIOUS)
26	20	**DANCING DOWN THE STONEY ROAD** CHRIS REA (JAZZEE BLUE)
–	21	**STARS – THE BEST OF 1992-2002** THE CRANBERRIES (UMTV)
–	22	**UP** PETER GABRIEL (REALWORLD)
20	23	**GREATEST HITS I, II & III** QUEEN (PARLOPHONE)
24	24	**PUSH THE BEAT FOR THIS JAM – THE SINGLES** SCOOTER (SHEFFIELD TUNES)
16	25	**LAUNDRY SERVICE** SHAKIRA (EPIC)
14	26	**THE CHICAGO STORY – COMPLETE GREATEST** CHICAGO (RHINO)
22	27	**A HUNDRED DAYS OFF** UNDERWORLD (JBO)
17	28	**SILVER SIDE UP** NICKELBACK (ROADRUNNER)
–	29	**HEAVY TRAFFIC** STATUS QUO (UMTV)
29	30	**SCORPIO RISING** DEATH IN VEGAS (RCA)
–	31	**DEMOLITION** RYAN ADAMS (LOST HIGHWAY)
27	32	**COME CLEAN** PUDDLE OF MUDD (GEFFEN)
–	33	**SEA CHANGE** BECK (GEFFEN)
40	34	**DESTINATION** RONAN KEATING (POLYDOR)
19	35	**TIME CHANGES EVERYTHING** JOHN SQUIRE (NORTH COUNTRY)
–	36	**RONAN** RONAN KEATING (POLYDOR)
–	37	**RIGHT NOW** ATOMIC KITTEN (INNOCENT)
30	38	**HOMETIME** ALISON MOYET (SANCTUARY)
–	39	**ALL RISE** BLUE (INNOCENT)
28	40	**BE NOT NOBODY** VANESSA CARLTON (AM)

PHOTOGRAPHY: ALL ACTION/PA/PIETER M VAN HATTEM MIDWEEK CHARTS SUPPLIED BY THE OFFICIAL UK CHARTS COMPANY

1 LOVE: the line-up in full

WE REVEAL THE FINAL TRACKLISTING FOR NME'S WAR CHILD ALBUM – IN THE SHOPS OCTOBER 14

The waiting is over. Following thousands of suggestions from *NME* readers, the full tracklisting for the *NME* War Child album, '1 Love', can finally be revealed.

The album project, which began last month when *NME* asked a number of contemporary stars to record versions of their favourite Number One singles of all time for a release to benefit the War Child charity, will feature:

Starsailor covering the **Small Faces**' 1966 hit 'All Or Nothing'

Feeder's version of the 1984 **Frankie Goes To Hollywood** smash 'The Power Of Love'

Sugababes performing a killer version of **Adamski**'s 1990 hit 'Killer'

Muse blasting through **The Animals**' 1964 Number One 'The House Of The Rising Sun'

Stereophonics' **Kelly Jones** becoming **Sinead O'Connor** for four and a half minutes while he croons the 1990 chart topper 'Nothing Compares 2 U'

Faithless teaming up with **Dido** to skank through **Beats International**'s 1990 hit 'Dub Be Good To Me'

Oasis getting into the spirit of the thing, performing **Slade**'s irresistible Number One from 1973, 'Merry Xmas Everybody'

Elbow doing a lo-fi take on Thunderclap Newman's 1969 anthem 'Something In The Air'

The Reelists and Mercury Award winner **Ms Dynamite** covering, as revealed last week, **Soul II Soul**'s slinky 1989 hit 'Back To Life (However Do You Want Me)'

Manic Street Preachers thundering through the song The Rolling Stones wrote for **Chris Farlowe** in 1966, 'Out Of Time'

Badly Drawn Boy teaming up with **Jools Holland & His Rhythm & Blues Orchestra** to romp through **Dexys Midnight Runners**' 1982 smash 'Come On Eileen'

Prodigy crafting a mighty version of **The Specials**' wondrous 1981 hit 'Ghost Town'

Jimmy Eat World recording an extraordinary version of **Prodigy**'s 1996 chart stormer 'Firestarter'

McAlmont And Butler oozing class all over **Take That**'s 1995 smoocher 'Back For Good'

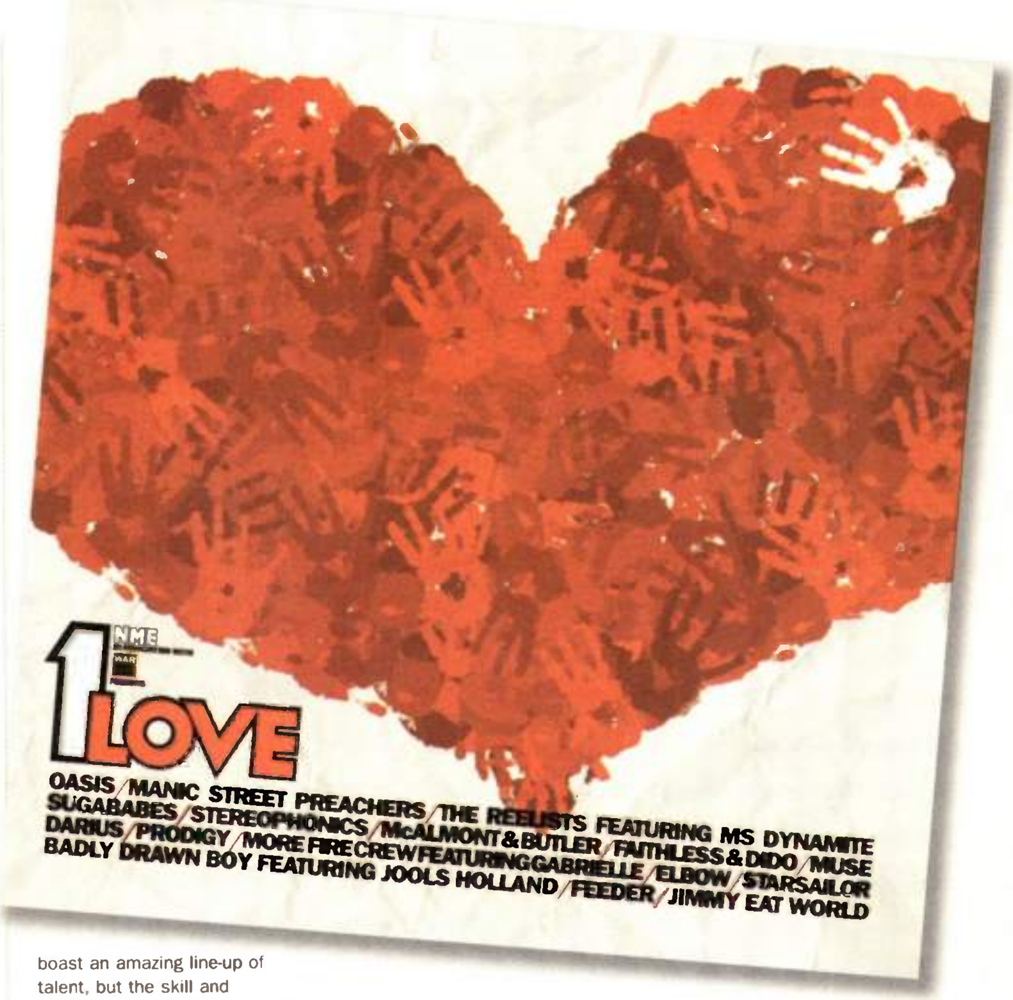
The mighty **Darius** performing a live version of the 1966 **Manfred Mann** hit 'Pretty Flamingo'

More Fire Crew doing a street version of **Gabrielle**'s massive 1993 winner 'Dreams'

NME editor Conor McNicholas said: "Not only does this album boast an amazing line-up of talent, but the skill and imagination that have gone into the versions are unbelievable. I can't wait for *NME* readers to hear Jimmy Eat World's 'Firestarter' and Prodigy's 'Ghost Town' – sheer class!

"The last War Child album, 'Help!' raised £1.25million for the charity and we fully expect '1 Love' to top that figure. With war in all the headlines, it's a timely and important project, not to mention an absolutely stunning addition to anyone's record collection. I recommend everyone buys it asap."

The 16-track album, with a sleeve designed by *NME*'s own Marc Jones, will be in the shops on October 14. See next week's *NME* for news of exclusive track streaming on *NME.COM* and more '1 Love'-related events.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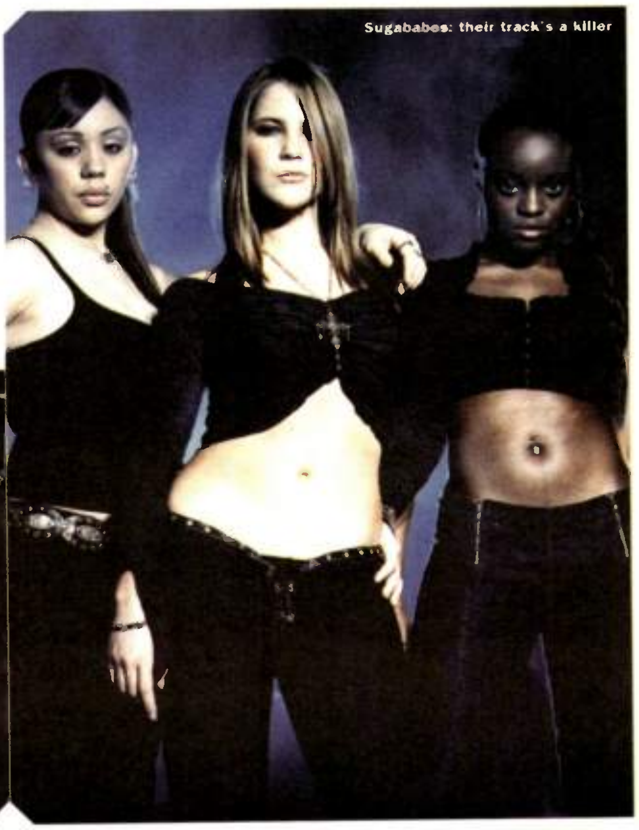
OASIS/MANIC STREET PREACHERS/THE REELISTS FEATURING MS DYNAMITE
SUGABABES/STEREOPHONICS/McALMONT & BUTLER/FAITHLESS & DIDO/MUSE
DARIUS/PRODIGY/MORE FIRE CREW FEATURING GABRIELLE/ELBOW/STARSAILOR
BADLY DRAWN BOY FEATURING JOOLS HOLLAND/FEEDER/JIMMY EAT WORLD

> "It's a stunning addition to anyone's record collection. I recommend everyone buys it asap" **Conor McNicholas, NME editor**

Noel'n'Liam: 'merry Xmas, you cocks'

Prodigy: tonight, *NME*, we're going to be The Specials


Sugababes: their track's a killer

PHOTOGRAPHY: PAT POPE/DEAN CHALKLEY/STEVE GULLICK

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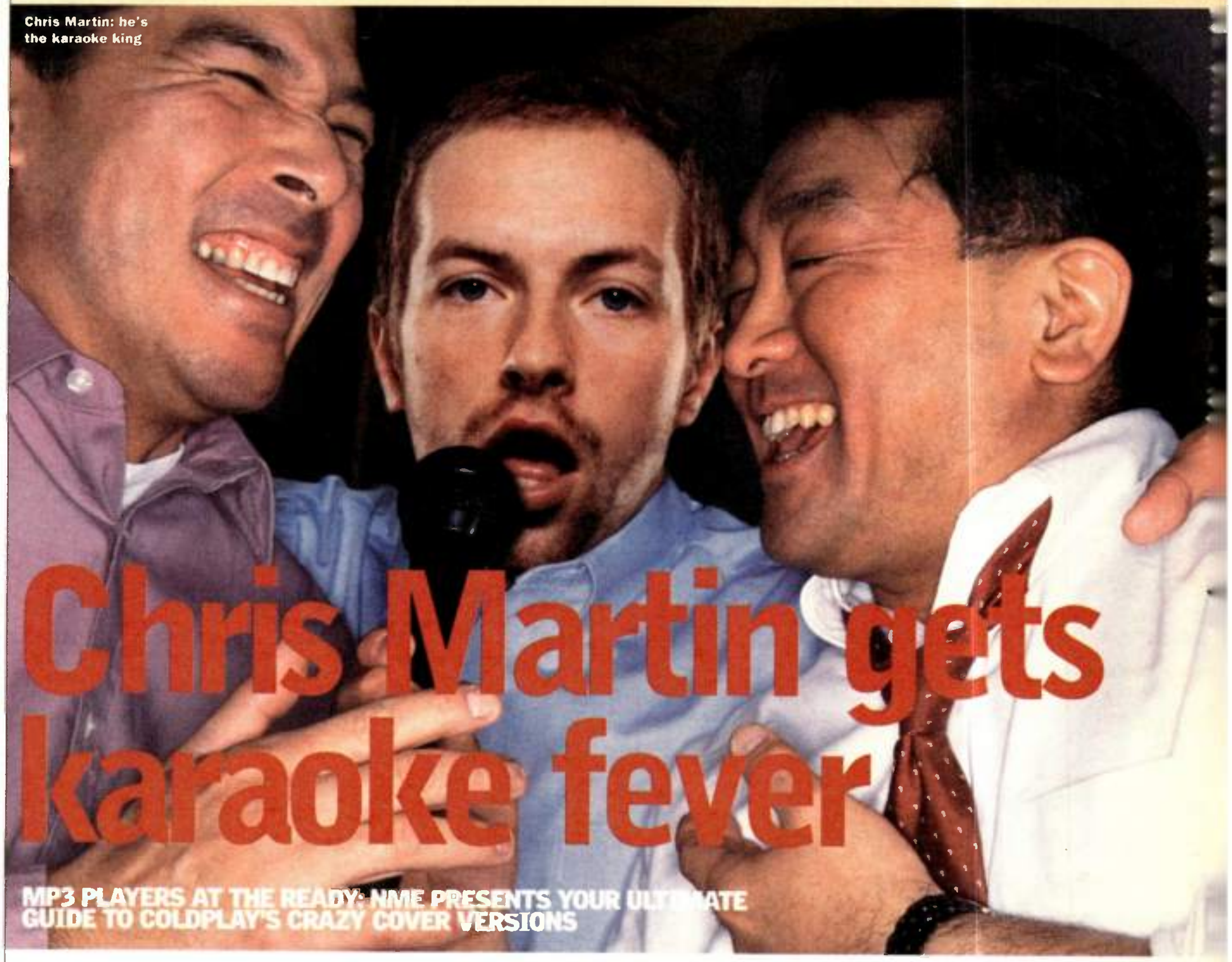


Chris Martin: he's the karaoke king

Chris Martin gets karaoke fever

MP3 PLAYERS AT THE READY: NME PRESENTS YOUR ULTIMATE GUIDE TO COLDPLAY'S CRAZY COVER VERSIONS

PHOTOGRAPHY: CORBIS/ANTONIO PETRONZIO/LFI

What is it with **Coldplay** and cover versions? Not content with playing the highlights from their two LPs to vast audiences around the world, **Chris Martin** and the boys are endlessly adding to their catalogue of karaoke classics.

The latest addition was, improbably enough, Nelly's 'Hot In Herre' which Martin performed at the band's gig at the Boston Fleet Pavilion (September 17). 'Hot In Herre' was a Number One single in the US for Nelly earlier this year.

Martin repeated the song at the Toronto Air Canada Centre (September 21). One fan told *NME*: "It was madness and people actually began to take their clothes off and bum rush the stage! Everything just stopped!"

So, with the MP3 collector in mind, *NME* has compiled the following tracklisting for an album of Coldplay karaoke stunners.

ASH SHINING LIGHT

Where and when? London Forum, August 2002.
What did it sound like? Chris Martin sang it sat alone at his piano. The idea was to show his respect for the Irish rockers, who were in the audience. They get on so well that Ash went out on their recent US tour with them.
Why did they do it? Because it's an ace song. Martin told the crowd, "That's one of the best songs I know," before playing it.

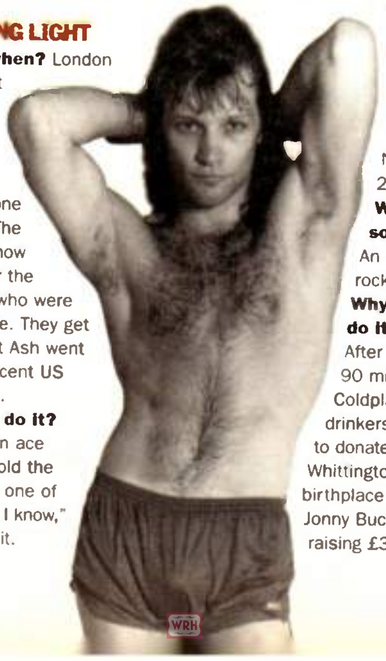
NELLY HOT IN HERRE

Where and when? Boston Fleet Pavilion, September 2002.
What did it sound like? It beggars belief. But as Chris sang *"It's getting hot in here, so take off all your clothes"*, it was good enough to get people in the front few rows doing just that.
Why did they do it? Answers on a postcard, please.

OASIS SONGBIRD

Where and when? New York Bowery Ballroom, August 2002.
What did it sound like? Amazing, according to the Gallaghers, who were at the gig. If it's good enough for Noel, then it's good enough for *NME*.
Why did they do it? Noel Gallagher was in town with Oasis at the time, and he had just been in a car crash. So it was a Get Well message.

BON JOVI LIVIN' ON A PRAYER



Where and when? The Shepherd's Pub in Highgate, London, November 2001.
What did it sound like? An '80s soft rock anthem.
Why did they do it? Charity. After playing for 90 minutes, Coldplay asked drinkers at the pub to donate to the local Whittington Hospital, birthplace of guitarist Jonny Buckland, raising £300.

HUGH MARTIN AND RALPH BLANE HAVE YOURSELF A MERRY LITTLE CHRISTMAS

What did it sound like? Tender. Some say better than when sung by ancient crooner Nat King Cole.
Why did they do it? As a Christmas present for their fans. Last year Coldplay put out an ultra-limited edition single out to their fanclub called 'Mince Spies'. That was the lead track.

NANCY SINATRA YOU ONLY LIVE TWICE

Where and when? Often. But only before they got famous.
What did it sound like? Coldplay used to play the song from the James Bond film as the closer at their early gigs.
Why did they do it? Maybe they were on Her Majesty's secret service.

ECHO AND THE BUNNYMEN LIPS LIKE SUGAR

Where and when? Most live shows since they met Ian McCulloch.
What does it sound like? Staggeringly accurate.
Why did they do it? While recording 'A Rush Of Blood To The Head' in Liverpool, Martin befriended McCulloch. The album took a new, brilliant direction, and he's been paying tribute ever since.

ELVIS PRESLEY ALWAYS ON MY MIND

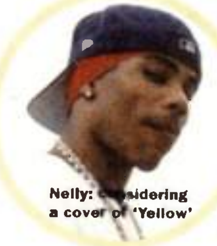
Where and when? Las Vegas Joint, September 2002.
What did it sound like? Short. Chris' tribute to the King was used as the introduction to 'Yellow' in Vegas.
Why did they do it? As a tribute to the King. Why else?

WESTLIFE FLYING WITHOUT WINGS

Where and when? London Forum, August 2002.
What did it sound like? Like Westlife, but with a posh accent.
Why did they do it? Coldplay had just finished a set on live radio, so Chris Martin performed the Westlife 'classic' so it could be the audience's "little secret".

THE ROLLING STONES PAINT IT, BLACK

Where and when? Filthy McNasty's bar, north London, January 2002.
What did it sound like? During an informal lock-in, Chris Martin and his buddy Tim Wheeler decided to belt out a couple for the drunken revellers.
Why did they do it? It was late and everyone watching was drunk. Also, there wasn't much in the way of recording equipment so they thought nobody would find out. But we did...



Nelly: Considering a cover of 'Yellow'

> "It was madness and people actually began to take their clothes off and bum rush the stage!" **NME reader on Coldplay's Nelly cover**

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Stars come out for 'alternative' awards bash

Mercurys? Pshaw! (L-r) Peter Hook, Thom Yorke, Colin Greenwood and Bernard Wrigley enjoy the Halons

Mark & Lard and Halon's proprietor show off the coveted golden coathanger

...BUT RADIOHEAD MISS OUT ON £25 GIFT VOUCHER PRIZE TO CORRIE ACTOR

Thom Yorke made a rare appearance at an awards ceremony last week – but the **Radiohead** star missed out on the prize of a £25 gift voucher for a gentlemen's outfitters.

Radiohead, **Pulp**, **The Charlatans** and **New Order** all appeared at the music industry's latest awards bash, the Halon Menswear Ltd Music Prize 2002 in Manchester.

The ceremony took over the whole of Mark & Lard's afternoon show on Radio 1 last Tuesday (September 24) as Thom Yorke, Colin Greenwood, Peter Hook, The Charlatans' Martin Blunt and Mark Collins and Richard Hawley and Nick Banks from Pulp all put in special appearances at the studio at the BBC in Manchester.

The skit followed the previous week's Mercury Music Prize. The full list of nominees were Radiohead ('Amnesiac'), New Order ('Get Ready'), The Charlatans ('Wonderland'), Pulp ('We Love Life'), Richard Hawley ('Late Night Final'), Bernard Wrigley ('Fairly Truthful Tales') and the BBC Philharmonic Orchestra ('Mieczyslaw Karlowicz').

Mark & Lard, along with their crew, all wore formal evening dress, a courtesy that none of the bands upheld. The ceremony, complete with a seating plan and refreshments, was webcast via the Radio 1 site.

> "It's a good interview this. Parkinson must be crapping himself" Mark Radcliffe talks to Thom Yorke

The prize was 'sponsored' by Halon Menswear, the fabled gentlemen's outfitters next to the BBC studios. Asked what Halon Menswear meant to him, after some prompting Thom Yorke said: "It's a clothes shop round the corner, isn't it?"

Mark Radcliffe asked the Radiohead frontman about his experience in gents' outfitters. "I worked in a concession at Debenhams," admitted Thom. "I got fired. I didn't have the right skills to sell suits."

At this point of the broadcast, Radcliffe told listeners: "It's a good interview this. Parkinson must be crapping himself."

Although Pulp won the listeners' poll for 'We Love Life', the award winner was Lancastrian taleteller Bernard Wrigley, aka the Bolton Bullfrog, for his album 'Fairly Truthful Tales'.

In addition to his musical output, Wrigley has played six characters in *Coronation Street*, the latest being Reverend Marvin Winstanley. He's also appeared in *Phoenix Nights*, *Emmerdale* and *Cold Feet*. He walked away with a £25 gift voucher and a golden coat hanger.

Radiohead's Colin Greenwood hit it off with Wrigley, with the two engrossed in conversation for most of the two-hour show.

THE CORAL TAKE ON DAME DAVID BOWIE

What is it with The Coral? World at their feet and all that and yet they're moping around acting like a bunch of miserable twats.

The dashing young Liverpudlians were spotted making wanker signs at old wrinkly David Bowie at last week's recording of *Later With Jools Holland*, to be broadcast at the end of the month.

The first *'You cock!'* came when The Coral showed zero interest in having their photo taken with the great man. Later, *'Cock!'* action came during Jools' chat with Bowie, who was doing his usual I'm-just-plain-old-Dave routine with a few unfunny quips thrown in.

This proved too much for The Coral's guitarist, Bill Ryder-Jones. Bill became visibly agitated during one long-winded yarn and signalled to his bandmates with a rapid hand gesture familiar to angry motorists around the globe. Thin White Cock, anyone?

Stripes to support Stones

The White Stripes are set to support **The Rolling Stones** on dates of their North American tour in October.

The Detroit duo will open for the rock titans at Toronto Air Canada Center (October 16) and Columbus Nationwide Arena (20).

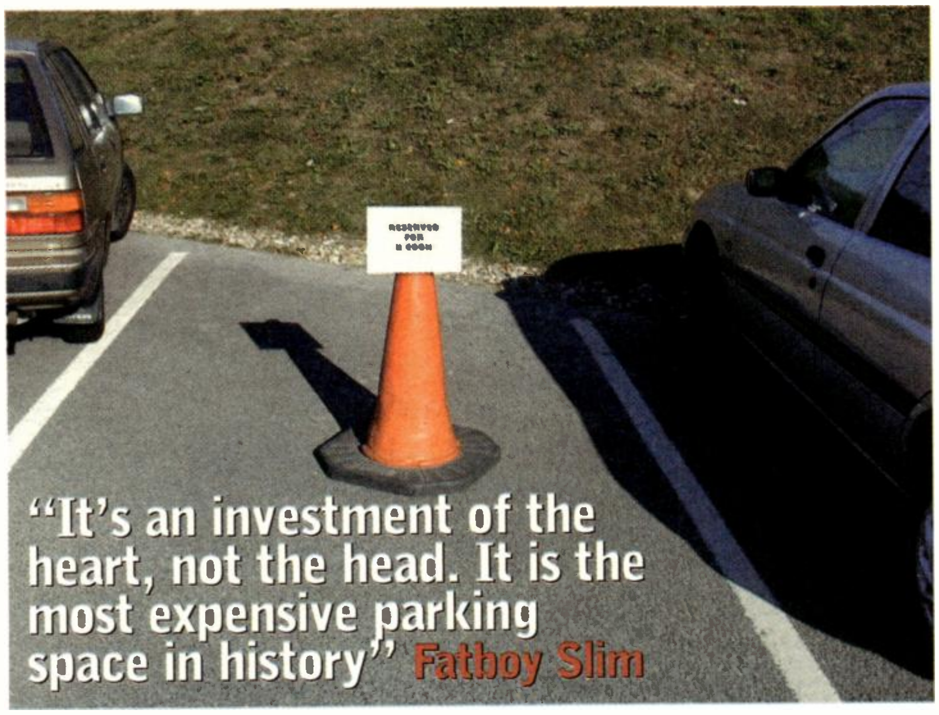
The Stripes had previously announced that two London dates in September with Yardbirds guitarist Jeff Beck would be their last of the year. However, the draw of the Stones, currently on their 40th anniversary Licks tour, proved too much to resist.

The shows come just a few days after The Strokes play their opening shows for the Stones at the FedExField in Washington (October 4) and Hartford Civic Center (5).

PHOTOGRAPHY: ANTONIO PETRONZIO

Rockerfeller Fatboy blows fortune on parking space

'I WAS BLACKMAILED' SAYS NORM AS HE PAYS HALF A MILLION POUNDS TO BRIGHTON FC



> "It's an investment of the heart, not the head. It is the most expensive parking space in history" Fatboy Slim

Fatboy Slim has invested £500,000 in his beloved Brighton & Hove Albion football club, to secure himself a parking space!

The superstar DJ joked last week that he was blackmailed into buying his half-million share in the club, and did so on the understanding that a parking space would be guaranteed.

"Dick Knight *(Brighton chairman)* took me out to lunch and said, 'We're going to have to sell *(star player)* Bobby Zamora unless someone puts a load of money in the club.' I said, 'That's blackmail' and he said, 'Well, you can call it what you want, that's the deal.' So I'm a director now, I think!" he told the *Brighton Argus*.

"It's an investment of the heart, not the head. It has gone down as the most expensive parking space in history because that was the one condition of the deal," he added. "I'll get a parking space at the ground... I'm always late. I always roll up about five minutes before kick-off, so I'm allowed to drive to the ground now. It's fantastic."

Sadly for Norman, his space outside Brighton's Withdean Stadium home will not boast a 'Fatboy only' sign.

"It's just like any other football club," Richard Hebbard, head of security for Brighton and the man responsible for Fatboy's car on matchday, told *NME*. "There are spaces for players, for officials and board members."

The car park is just opposite The Sportsman pub in Brighton. The 50 places will be watched by two guards on matchdays, the only line of defence between Fatboy's parking place and gatecrashing chancers.

If Cook is prepared to wait until 2005, he may eventually get a more permanent space. By then, Brighton hope to have moved from their temporary home at Withdean to a new purpose-built stadium – with parking facilities.

FOLLY-CHRONIC SPENDING SPREES

After Fatboy's footie cash splurge, here's some more crazy rock star spending

Rod Stewart's football pitch
Rod's mansion in Epping, Essex has a full-size football pitch out the back. With floodlights. And changing facilities. He hires refs and linesmen when his team – over-35s only – take on local opposition.

Elton John's flowers
During a High Court battle to recoup expenses he claimed to be owed, it was revealed that Elton had spent £293,000 on flowers in only 20 months. "I like flowers," he explained.

Dave Gilmour's homeless gift
This year the Pink Floyd guitarist sold his London home for £4.5million, and gave the money to homeless charity Crisis.

Keith Richards' blood tranfusions
Legend has it that during the height of his heroin use in the '70s, Keith travelled to a private Swiss clinic once a year to have all his blood replaced. This was a pricey do. Sadly, it's also not entirely true.

Michael Jackson
Jacko needs a sub-section all of his own. Here's a brief list:
1 A 2,700 acre ranch
2 Bubbles the chimp
3 His face
4 Purchase of bones of the elephant man
5 £20million to record 'Invincible'
6 Liz Taylor
7 Jordy Chandler

Asher D: jail saved me from a coffin

So Solid Crew's Asher D has claimed that fears for his life and those of his girlfriend and children led him to carry the gun that cost him his freedom, *NME* can reveal.

Speaking for the first time from behind bars of the young offenders centre where he has been serving a sentence for firearms possession since March, Asher said in the months before jail he knew he was heading for prison or "a coffin".

"I've been kidnapped. I've had guns put to my head, my life threatened, death threats through my door, stuff like that," he said.

"I was paranoid, mega-paranoid because I saw myself either coming to jail or being put in a coffin, you get me? In the back of a hearse.

"The last straw was being threatened by someone with a gun and threats on my children's life and my girlfriend's life... to the point where I didn't leave the house without my kids and my girlfriend. They never went anywhere alone... I was too scared to let them go out alone. Then I was living in the heart of Brixton where... that's where the most hassle was coming from."

The garage star said threats were borne of jealousy from those around him who resented his success within So Solid Crew, and from criminal elements within his own community.

"I was living in the heart of it on an estate where crack dealers were dealing drugs, pimps were pushing prostitutes. And I was walking in and out of that estate every day. People were seeing me every day and obviously before long it's going to become a knowledge isn't it?

"The attention that we were getting, the MOBOs, the Brits, it all helped to escalate to a level where people thought – they're too big now. They've got stuff and we ain't got the talent to go and get our stuff so we're going to take it off them."

Asher was sentenced to 18 months on March 25. He has been mooted for early release next Monday (October 7), allowing for good behaviour.

The release of his forthcoming solo album has been delayed to allow him time to make changes to it, informed by his time inside.

"I had to go through this," he said. "I see it as, it may be a blessing, it may be a sign from God, you never know. Maybe it's good this happened before anything else escalated."

Asher's interview can be seen in full on *This Is So Solid*, a documentary to be broadcast on Channel 4 on October 8.

ALEX LLOYD watching angels mend

The album out now including a brand new version of Bus Ride

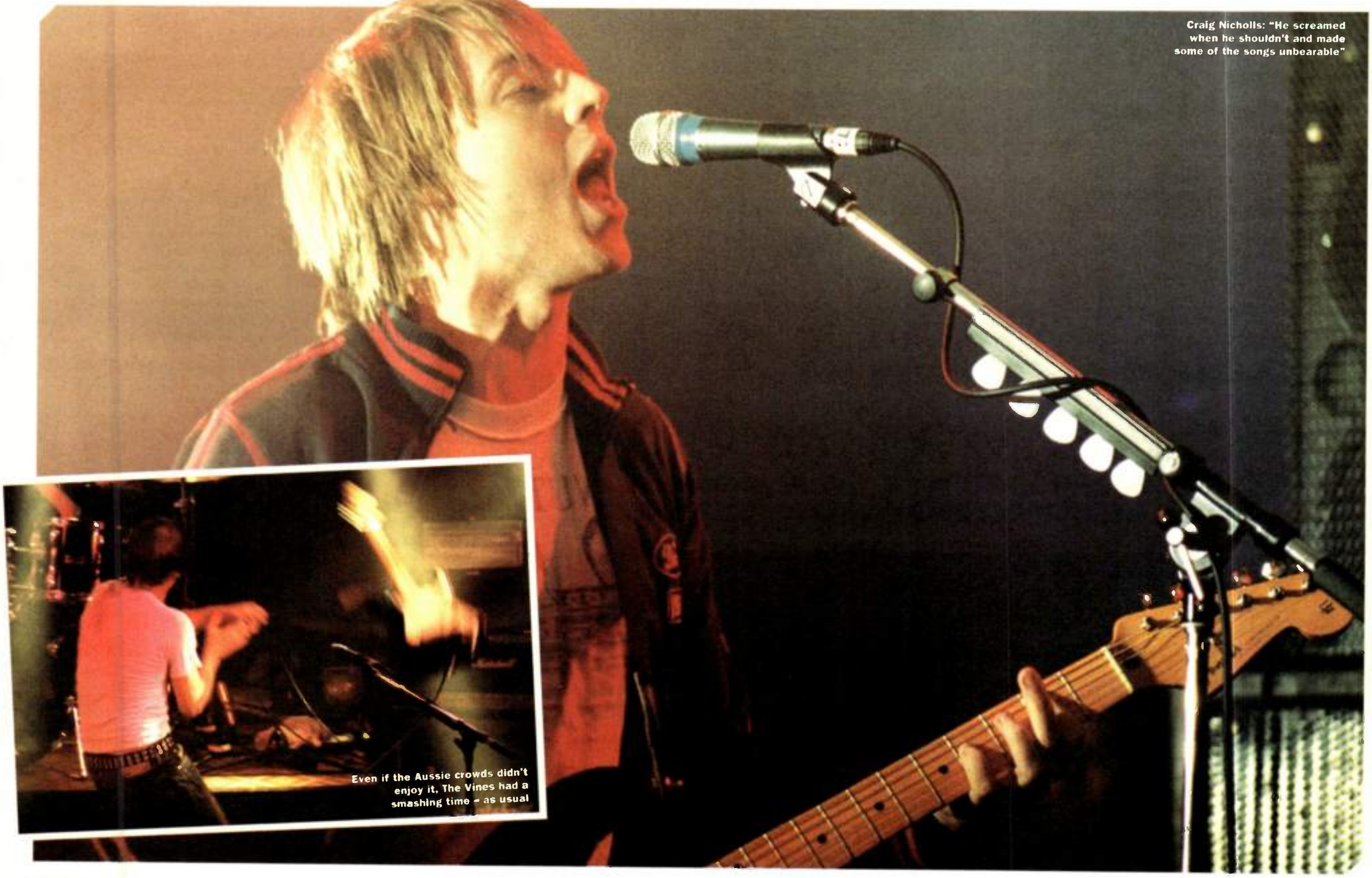
'Vulnerable, heart-warming and full of unshakeable melodies...his tear-stained mood is a potent one. 4/5' Q

www.alexlloyd.com

EMI

Vines face Aussie backlash

NME FLOODED WITH ANTI-CRAIG JIBES FROM PUNTERS AT BAND'S HOMECOMING SHOWS



Craig Nicholls: "He screamed when he shouldn't and made some of the songs unbearable"

Even if the Aussie crowds didn't enjoy it, The Vines had a smashing time – as usual

PHOTOGRAPHY: IAN BELL

The Vines had a rough ride last week, returning home to Australia to play their first headlining tour down under. Underwhelming reviews in the local press were backed up by a stream of emails arriving at the *NME* office from readers who were getting to see the band for the first time.

After reading about them all year in *NME*, expectations were high among the Australian audiences. However, with a fair number of grudges being hauled out to air from the local crowds, the band faced a hysterically mixed critical reaction, firmly cementing their reputation as one of the most talked-about bands on the planet.

As Craig Nicholls took the stage wearing a Men At Work T-shirt in cheeky homage to the last Australian band to be on the cover of America's *Rolling Stone* magazine (The Vines grace the current cover under the headline 'Rock Is Back'), some members of the crowds proved to be harsh critics.

"Almost everybody I know here regards The Vines with deep suspicion," emailed Sara from Melbourne. "Why? Because until the British and the Americans began talking them up, The Vines did not exist on our musical landscape. There had been no hard yards put in on the pub circuit, no radio airplay.

"So The Vines circumvented this culture, and came back with a bad attitude. Yep, rent-an-accent included. Since when do Australians speak with an English accent, guys? At their live shows they held the audience in contempt, and told the press that we HAD to like them because they are famous in the UK and the US (sad but true).

"With that attitude, boring shows, and contemptuous comments they completely degraded Australian rock and disgusted Australian audiences."

"A pack of no name frat boys going nowhere until they went to the easily-impressed northern hemisphere to get famous," is how Johnny Pineapples from Melbourne put it.

Another anonymous *NME* reader emailed to say: "There's been a bit of a backlash against The Vines here. It's all jealousy of course – a lot of local journos and bands are pissed off that they have been given such hype overseas."

Simon Hell from Sydney added: "A dodgy pub set by a band who thought they were too big to be playing to their home crowd... I see plenty of bands who rock the fuck outta these pricks. Having said that, God bless them for making the world realise that Australia has talent. Take a look at some of the other bands we have to offer, and you may be surprised. We are 'Highly Evolved'!"

The Vines tour took in dates at the Hi-Fi Bar in Melbourne (September 13-15), The Tivoli, Adelaide (18 & 19), The Globe, Perth (20) and The Tivoli, Brisbane (25 & 26).

Of the Melbourne shows, *NME* reader Stewart Law claimed he "walked out during their set, along with a lot of other people... The Vines were blown off the stage by both the support bands on the night, The Pictures and Jet. To have paid good money for a shit band like that is extremely disappointing."

Martin Jones added: "In Melbourne, the backlash against The Vines has been swift, vicious and thoroughly deserved. If you'd walked into your local pub without any preconceptions and seen this band play, you'd have only been mildly impressed."

Josh Chapman continued: "At their first show in Melbourne, they were shockingly bad. Craig Nicholls seemed completely out of it and didn't really care about the performance at all. He screamed when he shouldn't, fucked with the melody and made some of the songs plain unbearable. The whole crowd after the gig was long-faced and bemused."

However, Kathryn Kernohan emailed us to say: "The only thing that let the gig down was the crowd. "Most people stood with their arms crossed... I was expecting one of the most enthusiastic crowds I'd ever seen, and while we got a great performance by The Vines, the crowd's attitude let it all down."

Daniel Rawlings agrees: "I was blown away by the majesty of The Vines – they have restored my faith in rock'n'roll as a live experience," while an anonymous contributor claimed: "All doubts concerning The Next Big Thing have now been thoroughly allayed – Nicholls blew them away!"

In Adelaide, the reaction was equally confused. Mark S emailed to say: "Craig was too stoned to stick to either lyrics or melodies so a lot of the tunes came out in an indecipherable drawl."

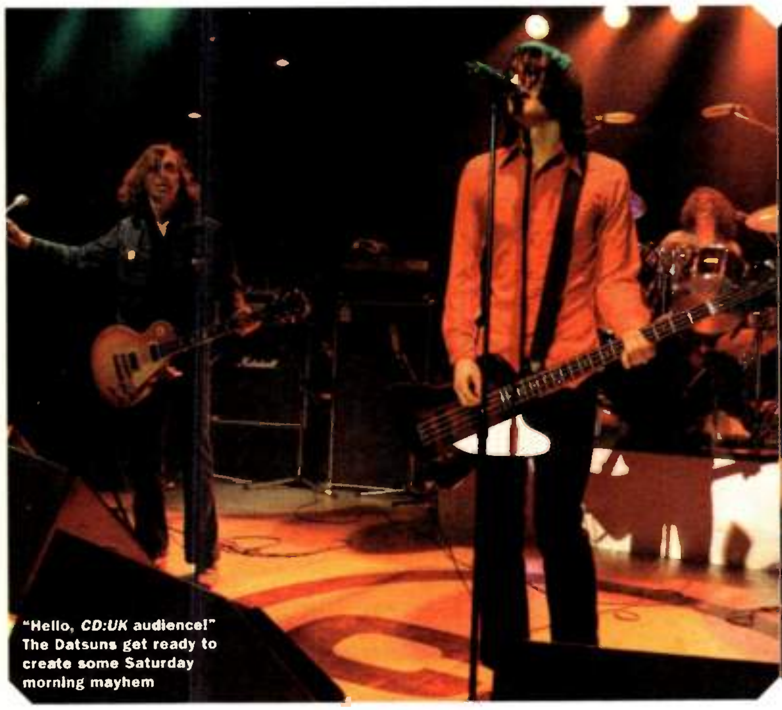
However, Ian Bell reckoned: "This audience is well aware of this being a rare event, the hippest band in the world are in town and we are ready for them. When Nicholls trashes the equipment during *(new song)* 'Fuck The World' – it's 'The Who Live At Leeds', it's Hendrix burning his guitar at Monterey!"

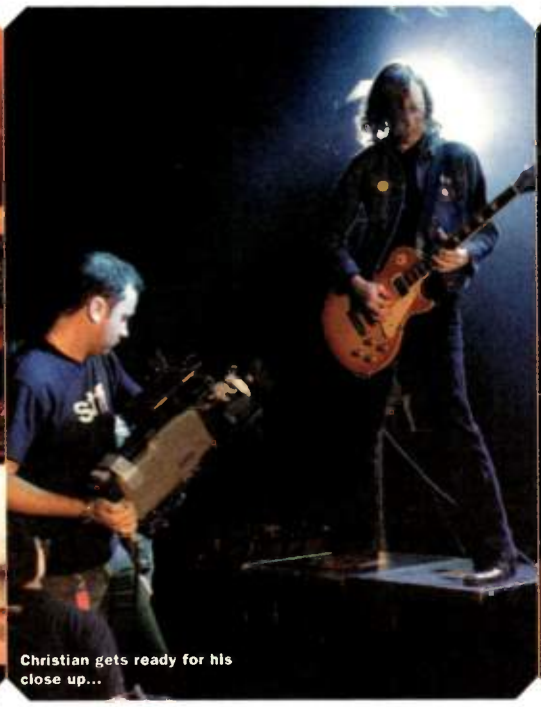
Amanda Miraudo probably best sums up Australia's reaction to The Vines' homecoming. Emailing from Perth, she says: "We were very curious to see what the fuss was about. The anticipation just seconds before they came onstage was unbearable. Did they deliver? As I left the venue, I heard some punters express their disappointment that Craig had screamed through 'Outtathaway' or sung like a chipmunk through 'Country Yard'. I saw others grinning broadly from ear to ear and others walking out of the venue dazed, not quite sure what to make of the whole thing. As a friend of mine commented at the end of the set: 'I'm not sure if that was really bad or really brilliant.'"

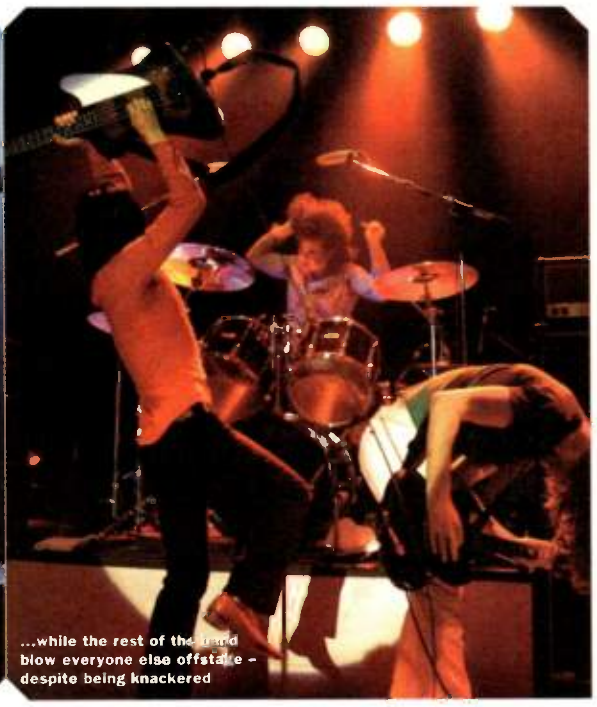
The Vines tour continued as *NME* went to press, taking in The Metro, Sydney on September 28 and 29.

See next week's *NME* for a Vines down under world exclusive.

> "It's all jealousy of course – a lot of local journos and bands are pissed off that they have been given such hype overseas" **Anonymous email**


"Hello, *CD:UK* audience!" The Datsuns get ready to create some Saturday morning mayhem


Christian gets ready for his close up...


...while the rest of the band blow everyone else offstage – despite being knackered

Anarchy in CD:UK!

WORKAHOLIC DATSUNS BRING SOME ROCK'N'ROLL ACTION TO SATURDAY MORNING KIDS' TV

The Datsuns took a few hours out of their insane touring schedule to record an unlikely appearance on pop show *CD:UK* – and **The Von Bondies** were there too!

The New Zealand garage rock four-piece, who release their eponymous debut album on Monday (October 7), played *CD:UK*'s London studios on the same days as pop acts **Blue** and **Holly Valance**.

The band performed current single 'In Love', as well as 'Sittin' Pretty', 'Fink For The Man' and 'Harmonic Generator' in front of a live studio audience for a future edition of the Saturday morning programme.

All four Datsuns were suffering the effects of their UK tour schedule.

"We woke up in... Bristol, yeah Bristol, this morning, drove all the way to London and then we have to drive all the way to Cardiff for tonight's gig," said a dazed Dolf De Datsun.

The start time of the September 21 Cardiff gig was put back in order for the band to make it from London that day – and there was even talk of hiring a helicopter, although they made do with a car in the end.

Carrie and Don Von Bondie also put in an appearance at the show, and singer Dolf called out to Carrie during the soundcheck.

"I can see stripey pants out there," he said, smiling at the VBs' bassist's trousers.

Before taking to the stage the band took time to relax in the studio café and to shout at a wall-mounted TV screen showing an edition of *Who Wants To Be A Millionaire?* Guitarist Christian Datsun reached the £16,000 mark without using any lifelines, declaring the on-screen contestant "a moron".

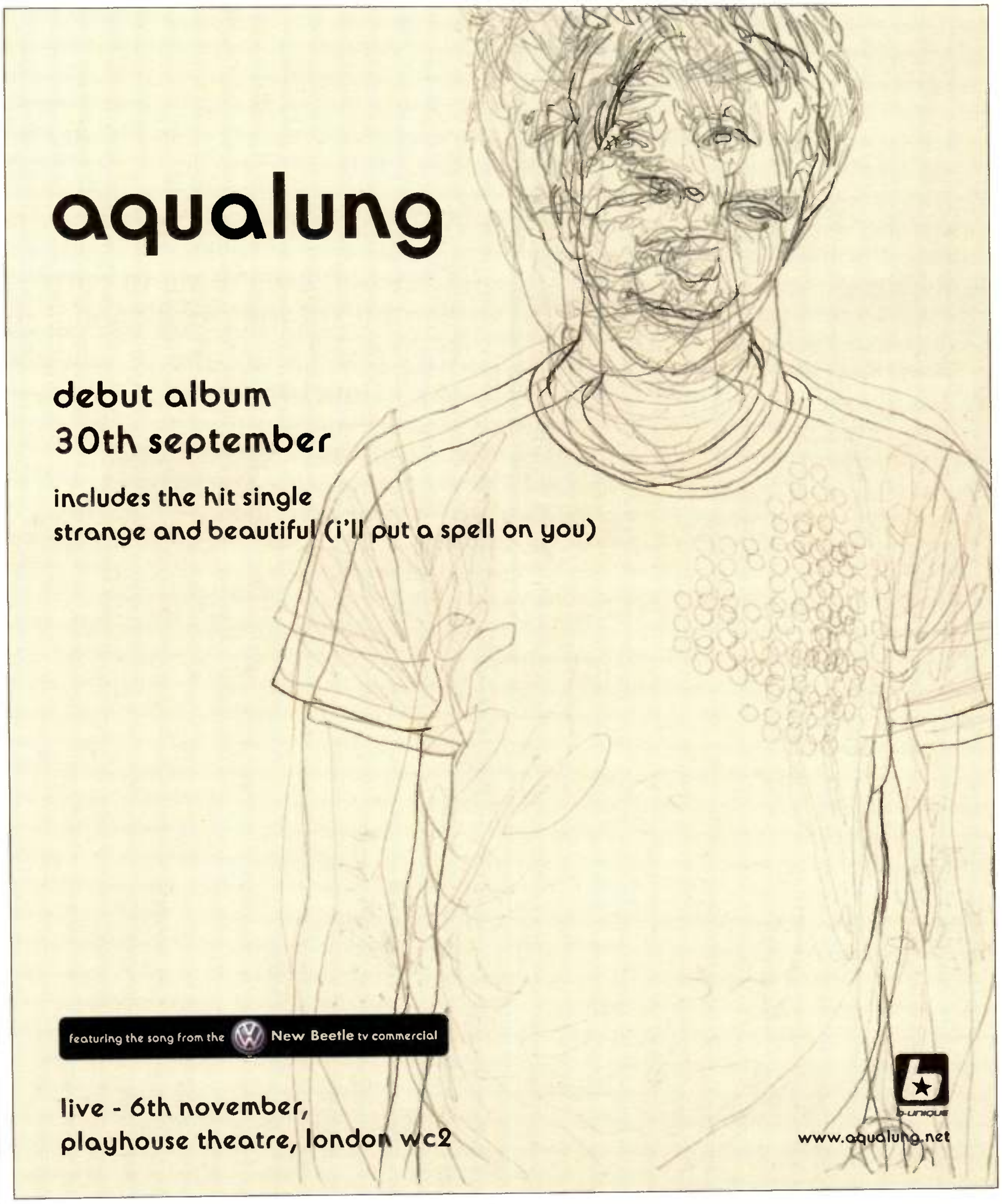
During the recording, Christian jumped from the stage into the audience and fellow guitarist Phil Datsun climbed on top of a stack of guitar amps. The audience, invited via *NME.COM* and London radio station Xfm, were wildly enthusiastic about the performance.

"They were brilliant," said Ed, 15. "I can't wait to see them play a proper gig now, it was the best way to spend a Saturday afternoon."

"I think it went well," said Phil Datsun. "Although there were a load of extra amps onstage, just to look cool. But we played well. I hope it gets more people into The Datsuns."

> "We woke up in Bristol, drove to London and then we have to drive all the way to Cardiff for tonight's gig" Dolf

PHOTOGRAPHY: JUSTIN GOFF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In bed with The Strokes

ROLL OVER MADONNA – COURTNEY LOVE GETS FAB AND ALBERT UNDER THE SHEETS LIVE ON MTV2

Courtney Love took over MTV2 for 24 hours last week – and managed to get **The Strokes** into bed.

Albert Hammond Jr and **Fab Moretti** lolled around under the sheets while **Ryan Adams** and Courtney sang to each other as the former Hole frontwoman was given 24 hours of live time at MTV studios in New York's Times Square on September 21-22, to program exactly as she pleased.

Other guests specially invited on the show were actress **Molly Ringwald**, as well as personal friends of Courtney, fans and New York police officers.

During her 24 hours, Courtney aired **Radiohead**'s 'Live At The 10-Spot', which had only been screened once before, and a live version of 'Creep' which the band recorded at the MTV Beach House (legendary because Thom Yorke is said to have nearly drowned and electrocuted himself by throwing himself into the pool still holding his microphone).

Courtney changed outfits after almost every advertising break in the first few hours and, at around 10.30pm, she caught out the camera crew by allowing her black tank top to slip, revealing her right breast. Later she flashed her breasts again, complaining: "They don't want me to curse, they don't want me to talk about drugs, they don't want me to talk about sex."

Courtney's video selections included MTV2's playlist bands, such as **Black Rebel Motorcycle Club**, **The Hives** and **The Strokes**.

> "They don't want me to curse, they don't want me to talk about drugs, they don't want me to talk about sex" **Courtney**

Right, who wants to give me a foot rub?
Err... I'm allergic to peppermint oil

Can you feel the Love in the room? Courtney takes over MTV with pals Albert, Fab and Ryan

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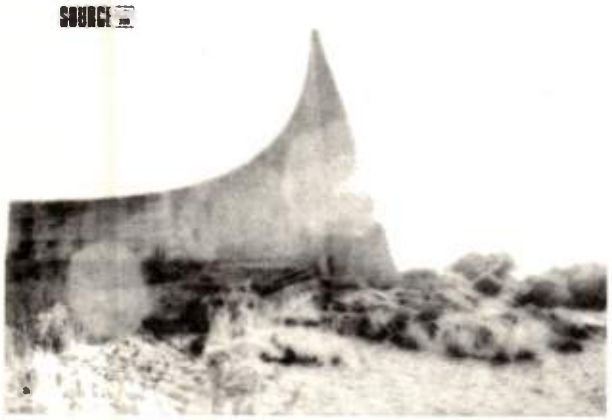

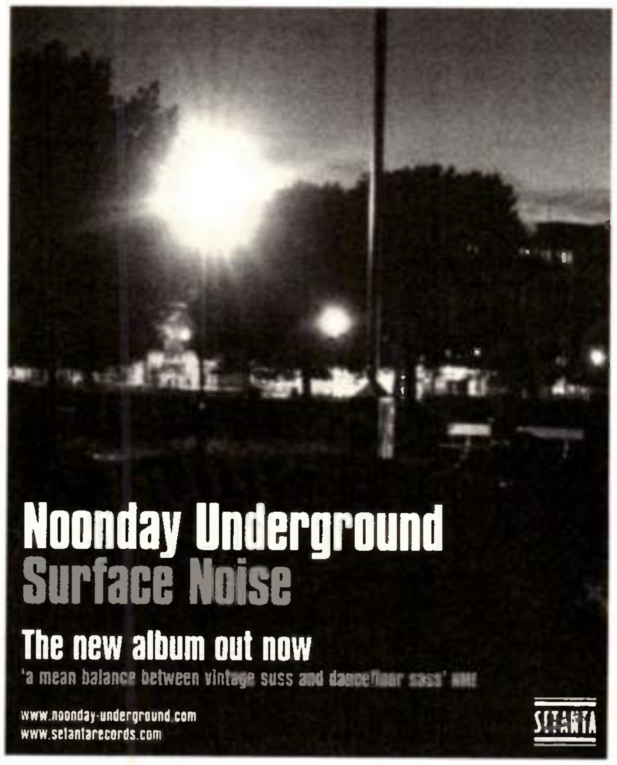

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The new album out now
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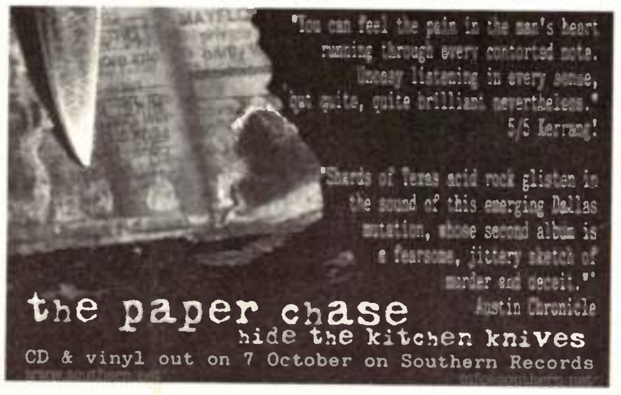
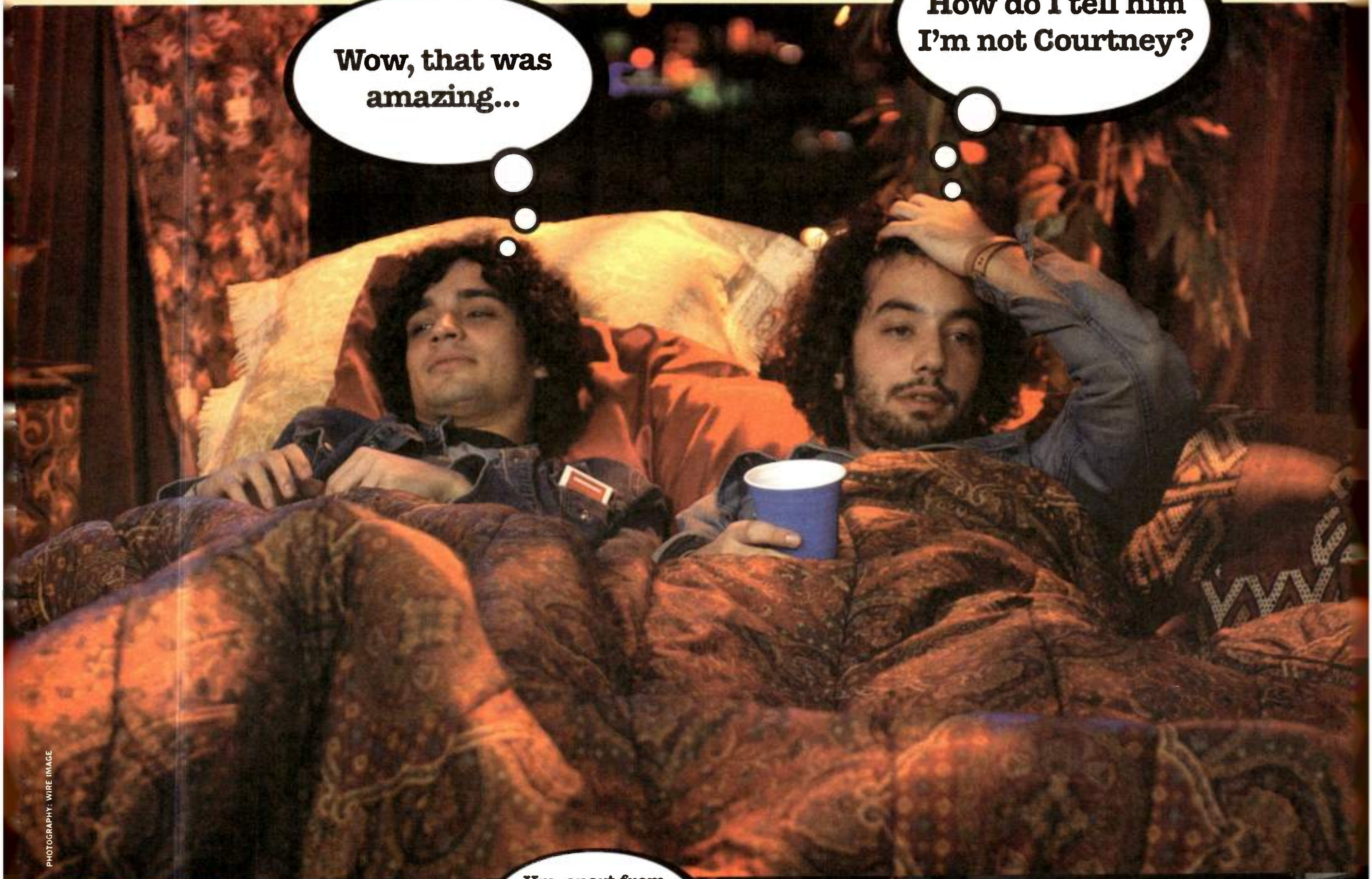
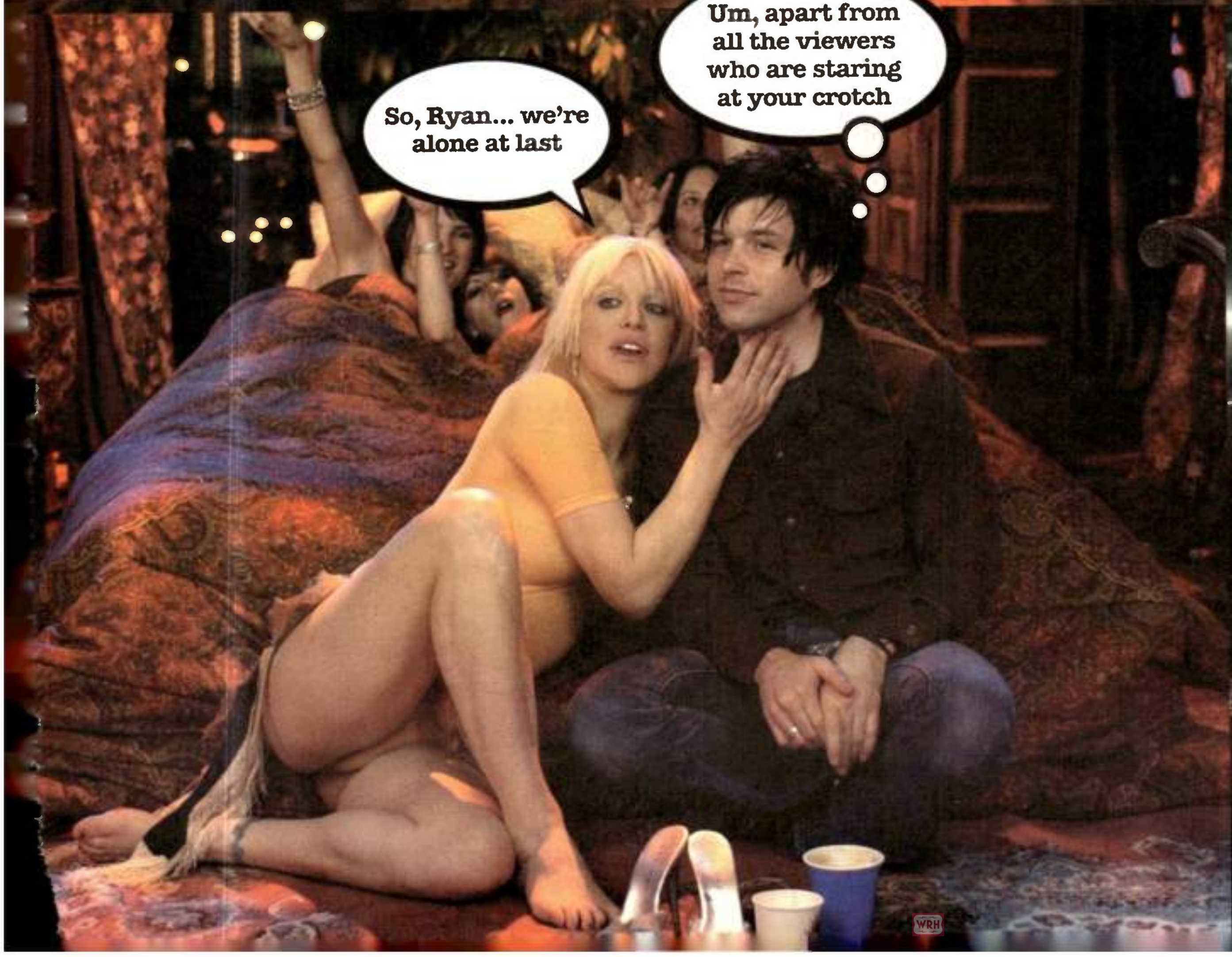


"You can feel the pain in the man's heart running through every contorted note. Uneasy listening in every sense, but quite, quite brilliant nevertheless." 5/5 Kerrang!
"Shards of Texas acid rock glisten in the sound of this emerging Dallas mutation, whose second album is a fearsome, jittery sketch of murder and deceit." Austin Chronicle
the paper chase
hide the kitchen knives
CD & vinyl out on 7 October on Southern Records

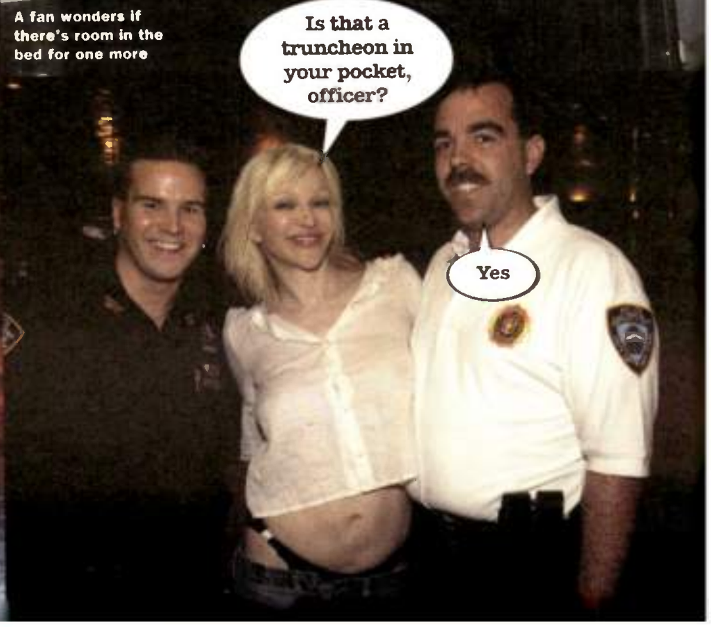

Wow, that was amazing...
How do I tell him I'm not Courtney?

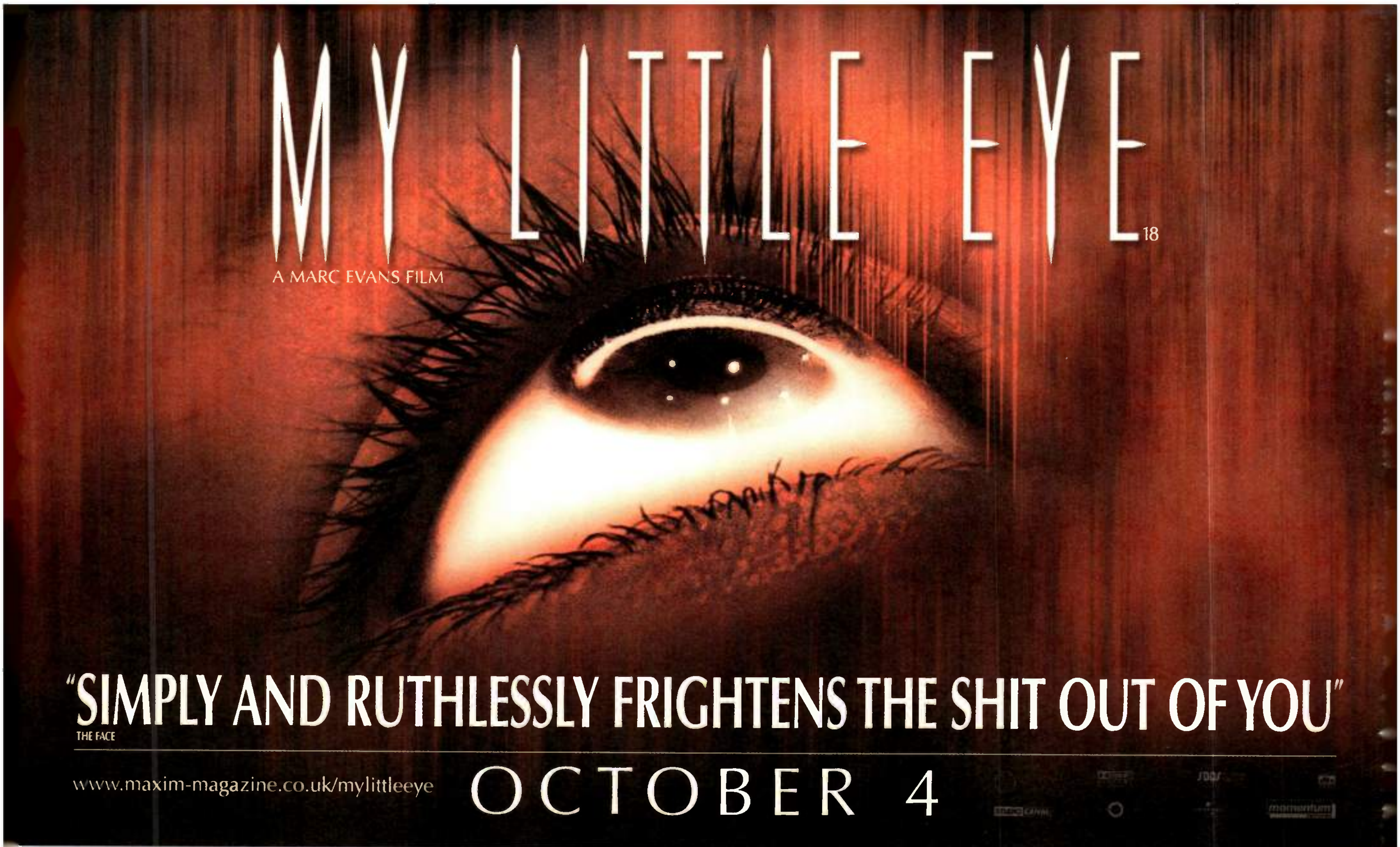
PHOTOGRAPHY: WIRE IMAGE


So, Ryan... we're alone at last
Um, apart from all the viewers who are staring at your crotch

HAVE SEX WITH ME COURTNEY

A fan wonders if there's room in the bed for one more


Is that a truncheon in your pocket, officer?
Yes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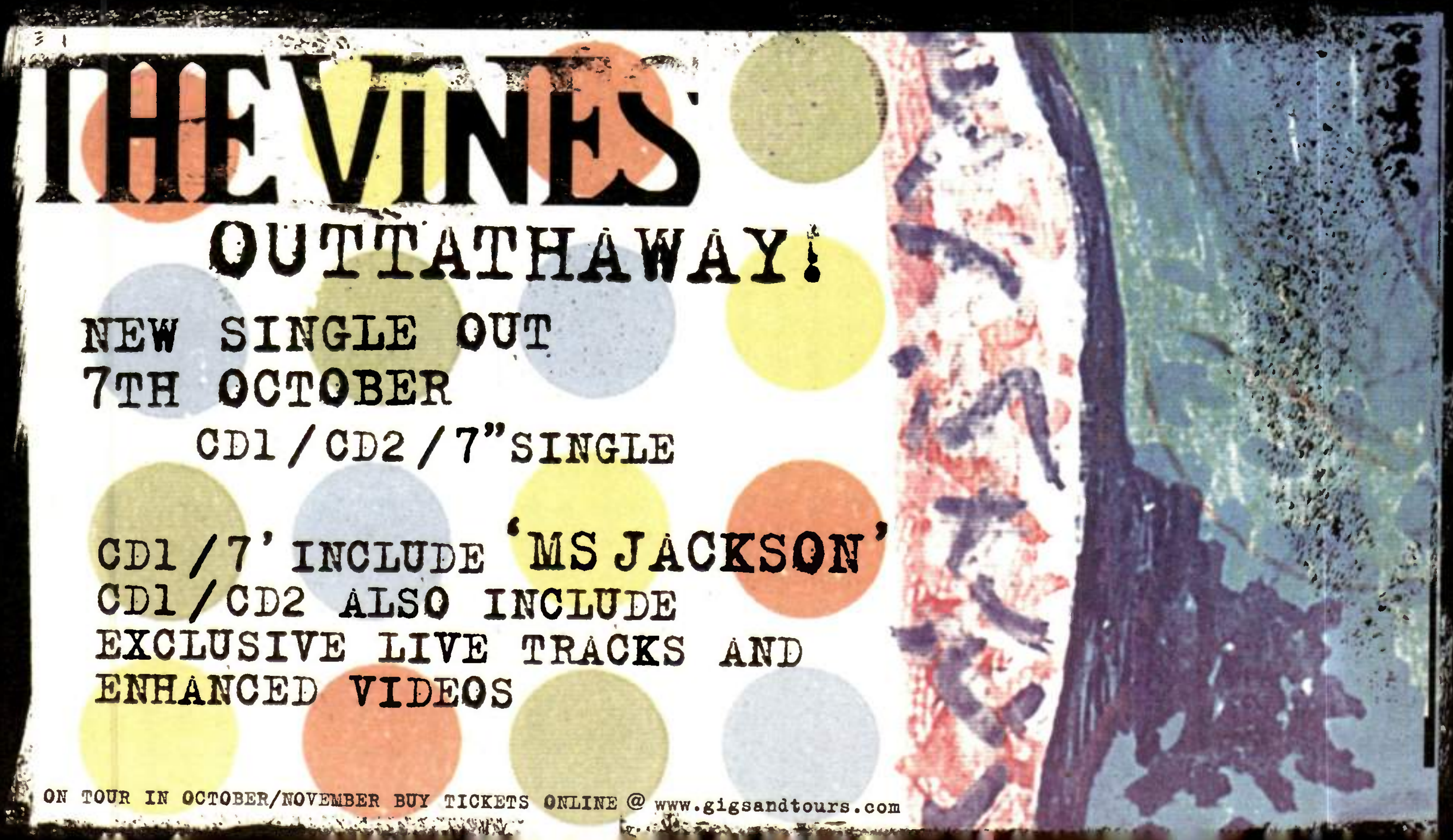
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Exclusive: Thom on new Radiohead album

TEN SONGS COMPLETED AND SO FAR IT'S "EXACT OPPOSITE" OF THE LAST TWO ALBUMS

Radiohead's next album will be the "exact opposite" of 'Amnesiac' and 'Kid A', **Thom Yorke** has exclusively told *NME*. At their recent recording session in LA, the band completed ten songs.

"We've done ten tracks that worked," Yorke told *NME*. "All we've done so far is stuff that sort of seemed to work at the time. We basically wanted to capture the whole performance thing, really; catching a particular moment. Because 'Kid A' and 'Amnesiac' were quite heavily thought through, we're trying to do the exact opposite of that."

As revealed in *NME* last week, Radiohead spent two weeks at Ocean Way studios in Los Angeles with producer Nigel Godrich, where they began work on their sixth studio album.

However, the singer put paid to rumours that this meant a return to the guitar sound made famous on earlier albums like 'The Bends' and 'OK Computer'.

When asked if the new record would be a guitar album he said: "Not really, no. That's the thing that would be a mistake to think; it's just sort of capturing that energy."

Of the new songs, Radiohead recorded a "good version" of new song 'We Suck Young Blood'. However, Yorke said that, if anything, they suffer from having too many ideas in the studio.

"Again, it's the same thing with us that the tone of the album's only ever dictated by what you're listening to, and each song's different from the others. We're trying lots of different angles at once, as usual," he said.

Radiohead have now returned to the UK for more recording sessions with Godrich, with a view to releasing the currently untitled album early next year. Yorke said that if they don't hit that release date, he'll "go mad". He joked: "Another two years doing a fucking record? We'll go crazy!"

However, Yorke goes back out to the US later this month to play a rare a solo show at Neil Young's Bridge School Benefit Concert at the Mountain View Shoreline Amphitheatre (October 26-27).

"'Kid A' and 'Amnesiac' were quite heavily thought through. We're trying to do the exact opposite of that, really" Thom Yorke

PHOTOGRAPHY: IDOLS

John Squire 'suicide' shocker

John Squire has filmed a chilling video for his debut solo single, 'Joe Louis', in which he appears to chop his own head off.

Squire, whose debut solo album 'Time Changes Everything' was released last month, directed the video for 'Joe Louis' which is released on October 21.

But the video will not have its original twist ending – where the former Stone Roses guitarist lays under a guillotine and lets the blade drop – shown on pre-9pm TV due to its morbid subject matter.

The video features Squire in a workshop building something that transpires to be a guillotine. In a dark twist, the singer and guitarist can be seen laying under the guillotine and letting the blade fall. But there is no blood on show, as the final frames actually show his guitar being chopped up rather than Squire himself.

Squire getting ready for the chop in his weird new video. Reports that Ian Brown "loved it" are unfounded

all artists are criminals

Every fucking one of them: plagiarists, extortionists, narcissists, thieves, rapists and pimps whoring a minimum of talent for maximum profit. Vanity and avarice: laudable attributes if not requisite virtues in an industry that fucks people for a living and charges for the privilege; plundering the pockets of vapid, hormonal teenagers taking precedence over any artistic message whatsoever.

Same treadmill,
same questions,
same fucking bullshit.

cha cha cohen
out now

the jeevas
1
2
3
4

"No sooner has a verse ended than a Cadillac-sized chorus reverses into the back of it... It's great stuff." - NME

"Late 60s early 70s US influences with added punky energy... the results are impressive." - Q

THE DEBUT ALBUM "1,2,3,4" OUT NOW

Playing live in October

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WED	02	Glasgow QMU	TUE	15	Cambridge Boatrace
THU	03	Sheffield Barfly	WED	16	Brighton Pressure Point
SAT	05	Middlesborough Empire	FRI	18	Birmingham Academy 2
SUN	06	Manchester Night & Day	SAT	19	Liverpool University
MON	07	Cardiff Barfly	SUN	20	Leeds Rocket
THU	10	Southampton Joiners	TUE	22	Exeter Cavern
FRI	11	Stoke The Void	WED	23	Bristol Fleece& Firkin
SAT	12	Nottingham Rock City	THU	24	Oxford Zodiac

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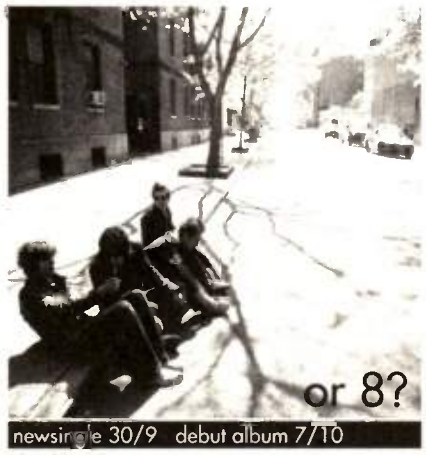

newsingle 30/9 debut album 7/10

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uk tour october 2002. 11th northampton soundhaus. 12th sheffield leadmill. 14th stoke sugarmill. 15th manchester roadhouse. 16th wolverhampton little civic. 17th glasgow king tuts. 19th bristol louisiana. 20th birmingham jug of ale. 21st southampton joiners. 22nd cardiff barfly. 23rd london garage. 30th nottingham rock city (with the vines for radio one live)

WWWHAT'S ON... NME.COM

VIDEO BONANZA

See the superb video for **THE LIBERTINES**' 'Up The Bracket' in full – featuring gratuitous scenes of Carl and Peter cavorting about in military jackets. Also don't miss the **THE DATSUNS**' 'In Love' and **THE EIGHTIES MATCHBOX B-LINE DISASTER**'s 'Celebrate Your Mother', the **FOO FIGHTERS** director's cut of 'All My Life', **THE CORAL**'s 'Dreaming Of You' and **THE VINES**' 'Outtathaway'. We'll leave it there.

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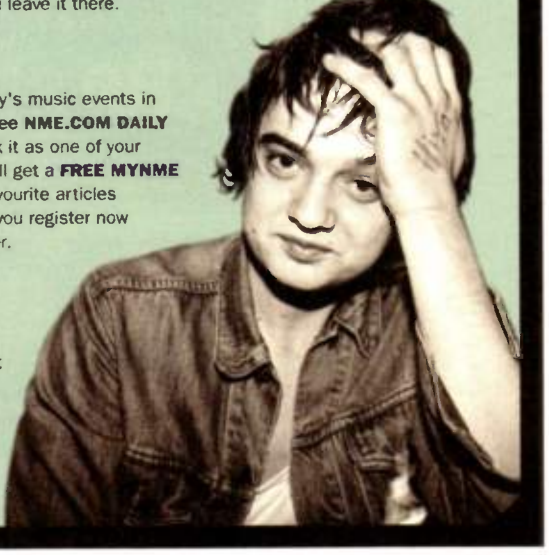

PLUS

Hear the new Feeder album 'Comfort In Sound' in full. And check out our fantastic Term Warfare minisite packed with city guides, tips and records. www.nme.com/termwarfare

BLING BLING

NME's Top Ten ringtones

1 (1) **Little By Little** Oasis (107830)
2 (2) **Someday** The Strokes (107832)
3 (4) **Take The Long Road And Walk It** The Music (107784)
4 (6) **Whatever Happened To My Rock'N'Roll (Punk Song)** Black Rebel Motorcycle Club (107833)
5 (3) **A Rush Of Blood To The Head** Coldplay (107774)
6 (5) **Falter** Hundred Reasons (107777)
7 (–) **The Calling** Adrienne (107967)
8 (7) **Pounding** Doves (107085)
9 (8) **Goodbye** The Coral (107412)
10 (9) **In My Place** Coldplay (107243)

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NEW MUSICAL EXPRESS NME RADIO

What's hot and what's not

YOUR TOP TEN

1 **Up The Bracket** The Libertines
2 **The Modern Age** The Strokes
3 **God Put A Smile On Your Face** Coldplay
4 **Pounding** Doves
5 **Outtathaway** The Vines
6 **Dead Leaves And The Dirty Ground** The White Stripes
7 **In Love** The Datsuns
8 **Grace** Supergrass
9 **Love Burns** Black Rebel Motorcycle Club
10 **Envy** Ash

KICKED OFF

Thoughtless Korn
Squares The Beta Band
White America Eminem

JUST ADDED

All My Life Foo Fighters
Scorpio Rising Death In Vegas
The Zephyr Song Red Hot Chili Peppers

Listen to NME Radio at *www.nmeradio.com* and vote on the playlist

PHOTOGRAPHY: PAT POPE

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COME BACK AROUND CD1/ECD2 30/09/02

CD1 features 2 exclusive new tracks. ECD2 features 2 exclusive new tracks plus enhanced track featuring video, album excerpts and downloadable wallpaper. Come Back Around is taken from the forthcoming album "Comfort In Sound." Released 21/10/02. www.Feederweb.com

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"...Come Back Around is quite simply the best song FEEDER have put out in a very long time..." Kerrang - Single of The Week

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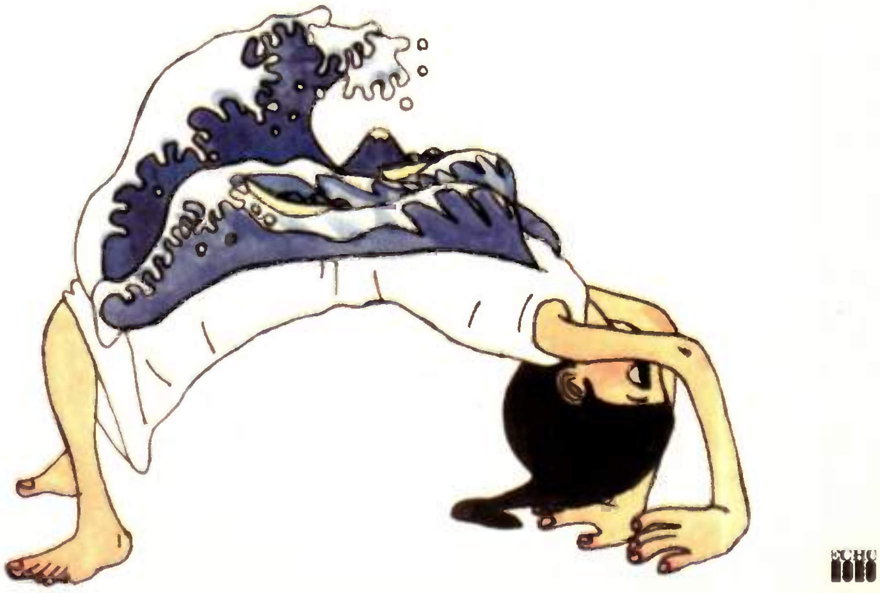
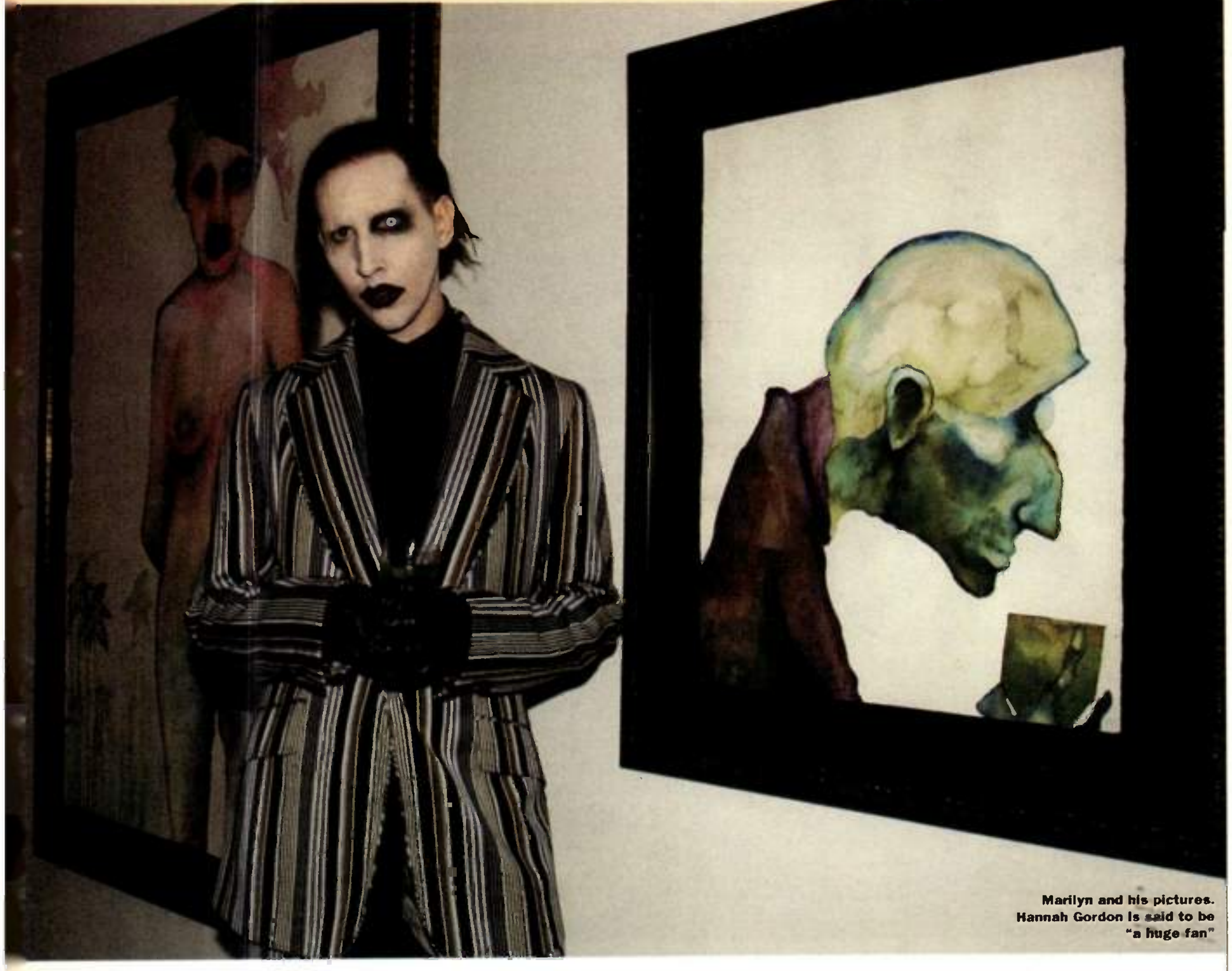
FEEDER
COMFORT IN SOUND





Marilyn and his pictures. Hannah Gordon is said to be "a huge fan"

Manson's 'grotesque' art exhibition opens in LA

CELEBRITIES AND CONNOISSEURS SCRATCH THEIR CHINS AND OPEN THEIR WALLETS FOR THE GOD OF FUCK'S PICTURES

Marilyn Manson launched his art exhibition, The Golden Age Of Grotesque, in Los Angeles last week – and he spoke exclusively to *NME* about his paintings.

The exhibition at the Los Angeles Contemporary Exhibitions venue on Hollywood Boulevard attracted a celebrity crowd, including Manson's bandmates, his girlfriend model Dita Von Teese, actors Crispin Glover and Andy Dick, Jane's Addiction guitarist Dave Navarro, Korn drummer David Silveria and Jack Osbourne.

"I'm really happy," Manson told *NME* about the turnout.

When asked why he decided to show his work, painted between 1997-2002, Manson said: "Everyone kept asking me. I really just started it to release some tension."

Original watercolour paintings by the artist were on offer for $50,000. Smaller pieces, including 'When I Get Old', were priced at $20,000. However, bargain hunters could get away with a Manson original for just £1,000.

Manson says his personal favourite is 'Elizabeth Short As Snow White', a collection of four works which incorporate clippings of Manson's own hair.

Elizabeth Short, known as the Black Dahlia, was chopped in half and left naked in a Los Angeles field 55 years ago, in one of the city's great unsolved crimes.

Jack Osbourne told *NME*: "I think the exhibition's amazing." The star of *The Osbournes* was given an impromptu tour of the work by Manson himself. "He has disturbing pictures, but with the softness of the watercolours it just throws you a loop," he said. When asked which one was his favourite, Osbourne replied: "I don't know yet, I'll tell you when I buy it."

According to a gallery representative at the showing on September 19, the rocker had sold 10 paintings to new owners an hour before the event ended. A number of more modestly priced lithographs ($400) and posters ($30-$40) also sold quickly. Fans wishing to view Manson's art should check on showings with the gallery at 6522 Hollywood Boulevard, Hollywood, California or call 001 323 874 3190.

"He has disturbing pictures but with the softness of the watercolours it just throws you a loop"
Jack Osbourne

PHOTOGRAPHY: IAMGEDIRECT/LFI

IS MARILYN MANSON'S ART ANY GOOD?

From Hieronymous Bosch to Damien Hirst, there has always been art designed to shock. So when Marilyn Manson unveils his exhibition of 57 watercolours on ghoulish themes – a naked Hitler as a hermaphrodite or studies of murder victim Elizabeth Short – he draws, consciously or not, on a tradition in visual art that has no parallel in music. He notes: "The one thing that differs from the music is that I can be alone, I paint in silence." His watercolours are surprisingly skilful and they self-consciously prettify the macabre, but they take the idea of shock considerably less far than his music. They have something of the haunting quality of 18th century painter and poet William Blake or his contemporary Fuseli, of whom Blake wrote: "The only man that e'er I knew/Who did not make me almost spew". What would Blake have made of Manson's paintings? He would, I suspect, have thought them tame stuff.

Jeremy Musson, art critic

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19:10 Sheffield, Bar Fly
21:10 Blackburn, North Bar
22:10 Glasgow, Bar Fly
23:10 Newcastle, Uni
25:10 Middlesbrough, The Georgian Theatre
26:10 York, Fibbers
27:10 Ashton Under Lyne, Witchwood
28:10 Liverpool, Bar Fly
29:10 Chelmsford, Army & Navy
30:10 Reading, Fez Club
31:10 London, Bar Fly
01:11 Harlow, Square
02:11 Salisbury, Black Pig
04:11 Bournemouth, The Villa
05:11 Blackwood, Miners Institute
06:11 Exeter, Lemon Grove
07:11 Northampton, Soundhaus
08:11 Peterborough, Met Lounge
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Libertines LP exclusive!

CARL BARAT AND PETER DOHERTY GIVE A TRACK-BY-TRACK PREVIEW OF THEIR DEBUT – PLUS WHERE YOU CAN HEAR IT FIRST

The Libertines release their hugely anticipated debut album 'Up The Bracket' on October 21 – and *NME* has had the exclusive first play. Here **Peter Doherty** and **Carl Barât** talk *NME* through the album, produced by former Clash man Mick Jones.

Vertigo

Doherty: "I like the line *'Was it the liquor? Or was it my soul?'*. It's when you can't work out whether it was genuine or whether you just got caught up in debauched outside influence. Is it a Hitchcock reference? Well, there's a hitch and there's definitely a cock, but that's nothing to do with the film director."

Death On The Stairs

Barât: "It's a song we find hard to play even though it's a favourite. It's very sad but happy at the same time. It's so dear to us that we could never seem to record it right, so we had to do it about four times."

Doherty: "That song's a cry in the darkness. But not from us – it's when you're in the darkness and then you hear a cry."

Horror Show

Doherty: "I think heroin is mentioned on this and a few songs – heroes and heroin, soft drugs and hard drugs, days by the sea. But it's quite an upbeat song and if you've been down on the brown the last thing you want to do is thrash about. You'd much rather lie down somewhere or spew up. Dangerous territory, really. You'd think in this day and age it wouldn't be, but you've got to be careful."

Time For Heroes

Barât: "It's what it says really, it's just a fairytale. I think that's got the best guitar solo on the album. What heroes? Sid James, Syd Barrett, Sid Vicious -- the usual."

Boys In The Band

Doherty: "Everyone's been singing along to it, they love it. I always find it a bit weird singing *'They all get them out/For the boys in the band'* and seeing all the girls singing along. But it doesn't matter – it is a bit of a singalong number. It's not actually saying 'Get your bangers out for the boys!' It's more like 'Roll out the carpets! Get out the drinks!'"

Radio America

Barât: "We hired all these acoustic instruments and a double bass and a cocktail drumkit. It cost a fortune. I was so mangled that day. I fell asleep, fell over and banged my head on the mic stand. Everyone starts laughing. They didn't use it though, because my playing on that one was abysmal."

Up The Bracket

Doherty: "That's me screaming at the start. There was all this fucking about in the studio. It was frustration. I can still see Mick with his can in his hand going, 'Right lads, no more fucking about!'"

Tell The King

Barât: "That's lovely. Don't take that line wrong (*'Like a journalist/ You can cut and paste and twist'*). Is it like 'Mr Writer'? You're not accusing me of listening to the Stereophonics are you?"

The Boy Looked At Johnny

Doherty: "Ah! That's one of my favourites. It's a blatant singalong. It's got this amazing riff on it – you're going to piss yourself with pleasure or laughter when you hear it. It's restored my faith."

Begging

Barât: "There's something about the kids 'round where we live *(east London)* – they're real guttersnipes. They're normally a good laugh but they're so confrontational. They used to call us hippies and say, 'You're beggin'!' That was the cuss they had. That's our most stoner-ish song."

The Good Old Days

Doherty: "That's a call to arms really. It's not nostalgic at all. It's saying there were no good old days, stop going on about These *are* the good old days probably."

Barât: "It sounds like Vikings rowing oars in the background."

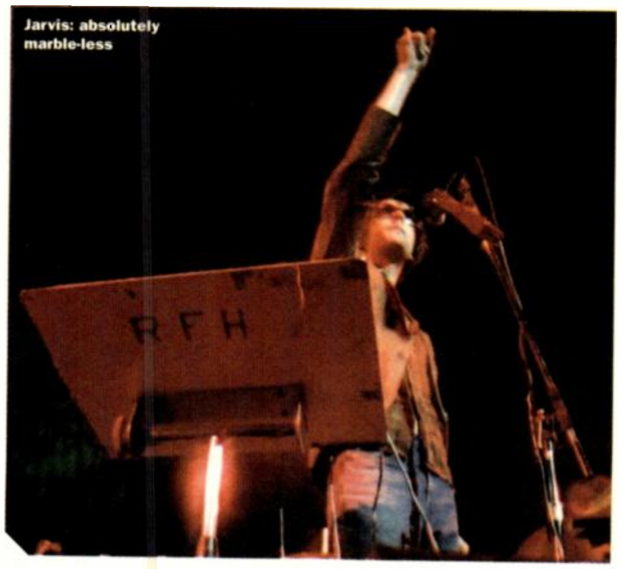
I Get Along

Barât: "*(Sings) 'I get along in the face of adversity/If people tell me I'm wrong then fuck 'em'*. That's what it means. It's another knees up, 'Boys In The Band'-style."

'UP THE BRACKET' PLAYBACKS

York Ziggy's (October 8), Cardiff Club Ifor Bach (9), Liverpool Krazy House, Northampton Soundhaus, Edinburgh Liquid Rooms, Preston Warehouse (11), Sheffield Leadmill, Wolverhampton Little Civic, Norwich Waterfront, Birmingham Sanctuary, Manchester Star & Garter, Middlesbrough Empire (12), Derby Blue Note (14), Milton Keynes Bar Central and Stoke Sugar Mill (18). Check venues for times.

> **"You're going to piss yourself with pleasure or laughter when you hear it" Peter on 'The Boy Looked At Johnny'**



Jarvis: absolutely marble-less

PHOTOGRAPHY: ROGER SARGENT/SANNA CHARLES

Jarvis plays bizarre solo show

Has **Jarvis Cocker** gone stark raving mad? The evidence is mounting after a bizarre solo performance where the **Pulp** singer:

Smashed a bottle over his head!

Performed a karate chop on two pieces of wood!

Shouted "Bad monkey, bad!" at the bemused audience!

Jarvis displayed this odd behaviour at his first solo live show last week. Prompting further speculation about the future of Pulp, Jarvis debuted new songs at the Royal Festival Hall on Sunday (September 22) in support of '60s veteran **Lee Hazlewood**.

Jarvis performed with Pulp guitarist **Richard Hawley** and members of **Fat Truckers**. They performed four new songs and two covers of Hazlewood songs.

Talking to *NME* after the performance, Cocker said: "They're just songs that I've been messing about with for the past few months and it seemed to be a good place to play them."

He played down any idea that he was going solo, but refused to be drawn on the future of Pulp. There has been much speculation that the band's one-off show at Rotherham Magna Centre on December 14 with a host of guests will be their final live appearance together.

The new material was much more electronic than Pulp, sounding closer in spirit to electroclash and 'Scorpio Rising' by Death In Vegas. Although his trademark spasms and gesticulations were held in check, he did stun the audience with his strange bottle-breaking and balsa wood-chopping antics.

The lyrics to 'Rod Of Iron' in particular were uncharacteristically impenetrable, with a repeated phrase of *"Doe, a deer, a female deer"* (from 'Do-Re-Mi' on the *Sound Of Music* soundtrack), and culminating in a mantra of *"Ruled my woman with a rod of iron"*.

The full setlist was: 'The Heavy','Rod Of Iron', 'Branded', 'Oh My Child' (sung by Richard Hawley), and finally 'Pour Man' and 'A Cheat', both of which were Lee Hazlewood covers.

Lee Hazlewood (or "the master", as Jarvis described him) applauded his support: "Jarvis Cocker is just a gas... And not just because he sang two of my dumbest songs."

For a full review, see page 43.

WRH

the libertines up the bracket out now

the libertines
up the bracket

CD1:
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/Skag & Bone Man
CD2:
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Up The Bracket/Boys In The Band

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When WK met Jackass!

NEW VIDEO A 'FULL-ON PARTY' INCLUDING PRO-SKATEBOARDERS AND HEAVYWEIGHT PIGGYBACKS

> "This video sets new standards for chaos and wanton property damage"
> Jackass spokesman

Andrew WK teamed up with director Spike Jonze and the team from *Jackass* in LA last week to film the video for 'We Want Fun', the lead track from the forthcoming *Jackass* film.

The video features a gaggle of pro skaters and Butter Bean, a 25-stone boxer/wrestler who appears in the film. Andrew spent much of the day carrying Butter Bean around on his shoulders.

No release date has yet been set for the track, though with the film opening on October 25 in the US, it is expected shortly.

"The video sets new standards for chaos and wanton property damage," a *Jackass* insider said. "It was a full-on party."

WK is gearing up for a busy winter. As well as duetting with Kelly Osbourne on 'She Is Beautiful' for the *Ozzfest* live album, he will appear in the next series of *The Osbournes*. He will also appear on *Crashing With*, a new MTV series in which artists spend a night at a fan's house.

NEW RELEASES

OCTOBER 7

Albums

Björk 'Greatest Hits' (One Little Indian)

Singles

The Coral 'Dreaming Of You' (Deltasonic)

The Vines 'Outtathaway' (Heavenly)

OCTOBER 14

Albums

LL Cool J '10' (Def Jam)

Singles

Manic Street Preachers 'There By The Grace Of God' (Epic)

The Streets 'Don't Mug Yourself' (679)

OCTOBER 21

Albums

Richard Ashcroft 'Human Conditions' (Hut)

Badly Drawn Boy 'Have You Fed The Fish?' (Twisted Nerve/XL)

Foo Fighters 'One By One' (RCA/Arista)

The Libertines 'Up The Bracket' (Rough Trade)

Singles

Beth Orton 'Anywhere' (Heavenly)

Red Hot Chili Peppers 'The Zephyr Song' (WEA)

THE NME 50

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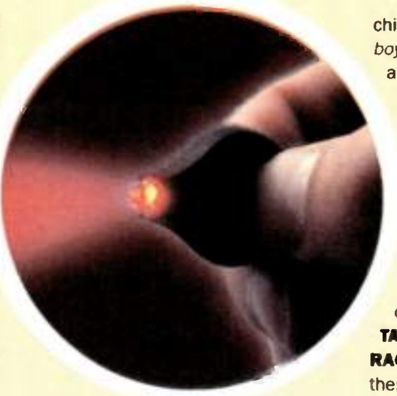


You've seen the advert – the one where the giggling troupe of gibbons sit around a phone shaped like a chameleon, begging their mates to phone it so it sings 'Karma Chameleon' and does a funny dance. It did bugger all to convince you to join BT obviously, but it made you want one of those phones more than your very own blow-up Craig Nicholls.

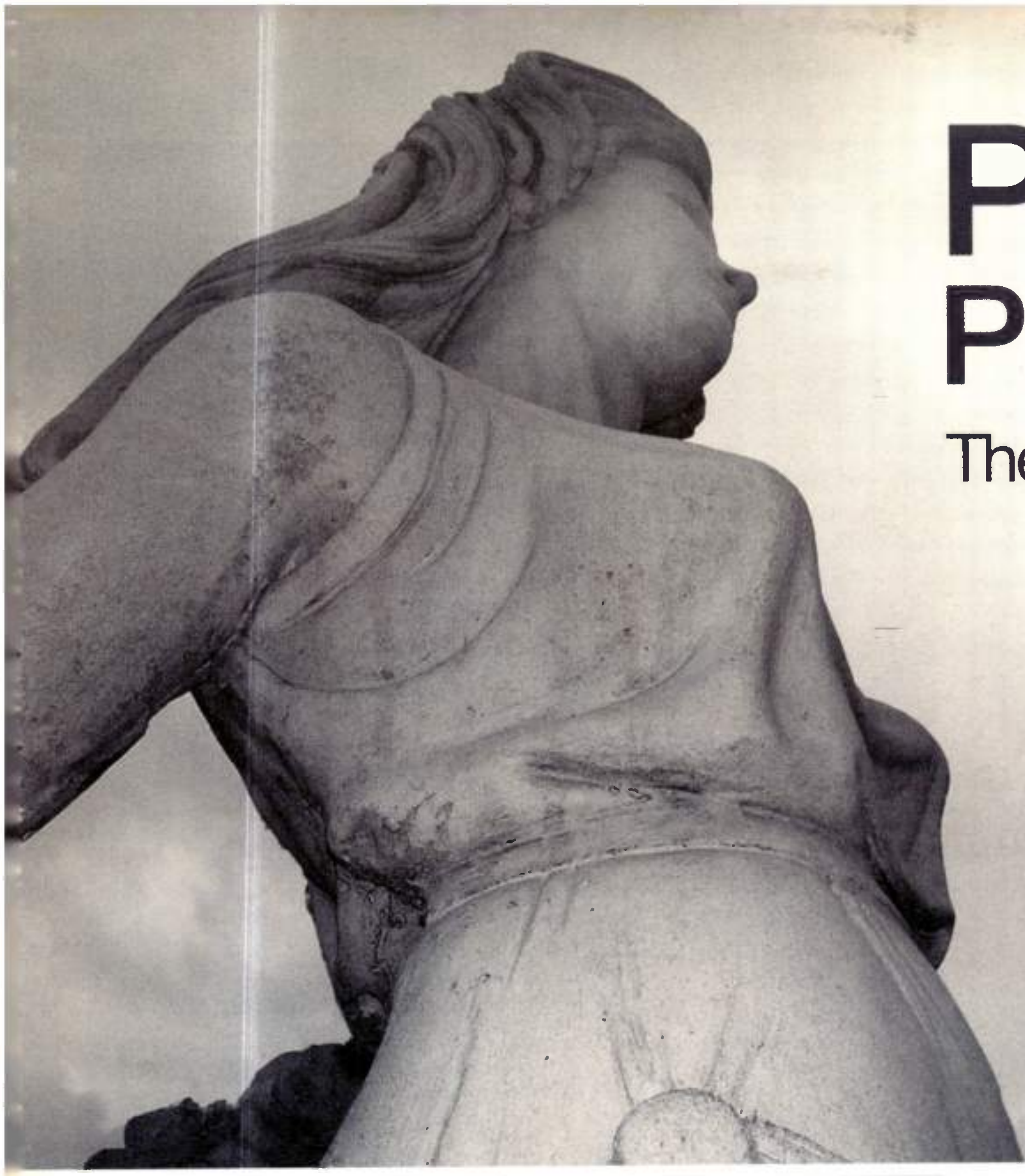
Well, luckily for you *NME* has abandoned boring old music giveaways for a week and discovered its inner infantile slob. Yes, the laugh-a-second people at ***WWW.BOYSSTUFF.CO.UK*** have developed those very phones themselves and given us one to give away! It's the new singing fish thing! Only it's a reptile with a luminous underbelly, so much cooler!

And if that's not enough childish mucking about for you, *boysstuff.co.uk* have thrown in a whole bundle of similarly hilarious goodies.

There's ten **DOUBLE BARREL FIREWOOD GIFT SETS** (toy guns for injuring workmates at close quarters), ten **PHOTON LIGHTS** (tiny pen-lights that are as powerful as a flashing police light even at a distance of one mile), ten **MISSILE TANKS** and ten **DESK TOP RACERS** (we've got no idea what these are but they sound brilliant). To be in with a chance of bagging one of these life-enhancing products just pop along and register at *www.nme.com/happybirthdayme* (your screen may squirt water at this point, just our little joke) and answer the following question:

Who originally sang 'Karma Chameleon'?

Usual rules apply and the closing date is 12 noon, October 8, 2002.



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12 Liverpool Stanley Theatre
13 Preston University
15 Sheffield Barfly
16 Northampton Soundhaus
17 Leicester Princess Charlotte
18 Cardiff Barfly
20 Oxford Zodiac
21 Portsmouth Wedgewood Rooms
22 L SOLD OUT ala
24 Bristol Louisiana
25 Brighton Pavillion
27 Wolverhampton Little Civic
28 Stockton Georgian Theatre
29 Glasgow King Tut's
30 Edinburgh La Belle Angele
November 2002
01 Manchester University

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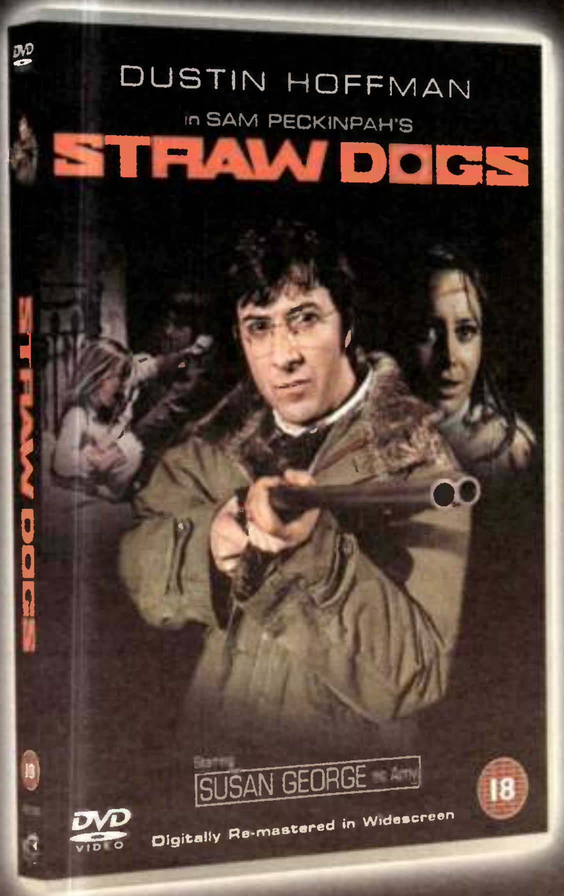

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02 High Wycombe White Horse
03 Lincoln Bivouac Duke of Wellington
04 London Mean Fiddler*
05 Kerrang Weekender
05 Manchester Hop and Grape*
06 Glasgow King Tut's*
07 Birmingham Academy 2*
08 Liverpool Masque°
09 Stockton Georgian Theatre
10 Hull Adelphi
11 Leicester Sumo's
12 Cardiff Barfly
13 Mansfield Town Mill

* with Alec Empire
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THE EIGHTIES MATCHBOX B-LINE DISASTER
Hörse Of the Dög

www.eightiesmatchbox.com

EYEWITNESS SPECIAL: THE MANY FACES OF KELLY OSBOURNE

PART 1

DAUGHTER AND TV STAR!
Subject: Look! Look at that fucking hair!
Date: September 22, 2002
Time: 6.45pm
Location: The 53rd Annual Primetime Emmy Awards
Also in frame: Her dad, offering words of encouragement no doubt along the lines of "I thought you were hot in the 'If I Could Turn Back Time' video", "Look out for the crocodile who swallowed the clock", and "I thought you went downhill after 'Off The Wall'"

PART 2

FASHION ICON!
Subject: Kelly showing off her unique style and flair. Wonder who gave her that pearl necklace, etc
Date: September 19, 2002
Time: 2pm
Location: The Marc Jacobs Spring-Summer 2002 Ready To Wear collection presentation. It's part of the New York Fashion Week, dontcha know
Also in frame: P Diddy, dressed as Gareth Gates

PART 3

MUSICIAN!
Subject: Christ on a bike, it's the daughter of the Antichrist on a scooter!
Date: Sometime in August. *NME*: always first with the news
Time: By the shadows, we'd hazard a guess at 4.22pm
Location: Here we see Kelly scooting away from the Record Plant recording studio, LA
Also in frame: Pavement. The bit between buildings and the street, not the band
Which: Concludes our Kelly Osbourne photo special…

VERBAL ABUSE

"WE ARE HEAD OVER HEELS IN LOVE"
Charlotte Church, two weeks ago

"I AM WILLING TO TALK ABOUT MY RELATIONSHIP WITH CHARLOTTE. THAT INCLUDES SEX"
Charlotte Church's boyfriend, last week

"I'M SHY. I DIDN'T START SPEAKING UNTIL LAST YEAR"
Craig Nicholls. We believe this may be a lie

"I KNOW THAT MAGAZINES WANT US TO KEEP TALKING ABOUT OURSELVES BUT THAT'S NOT WHAT WE'RE ABOUT"
Robert from The Music ties himself in knots

"IT'S FANTASTIC HERE IN JAPAN. EVERYONE'S SO POLITE AND NICE TO DEAL WITH"
Colin Temple Clause has yet to grasp on-the-road anarchy

APOLOGY

On last week's Gossip page we included a photograph of Bono looking skyward. We commented that because it was dark he could not have had the sun in his eyes. We now accept that a 'Staring At The Sun' joke should have appeared. We apologise unreservedly to Bono and his family.

PLUS ONES

Big pop rule: don't let **The Beatings** *(below)* take you for dinner. During a meal at Pizza Express last week their ten-strong party drank their way through bottles of wine running well into single figures. Low single figures. Well, one… ● This from a viewer: "I saw **Liam** and **Nicole** having dinner in Hampstead's Al Casbah. Liam seemed very mellow. On the way out he shook hands with the proprietor and gave him a kiss on the cheek!!"… ● So **Ed Chemical**'s walking down the street and he spies a buff-looking **Brett Anderson**. "You look good," says Ed. "Have you been to the gym?" Brett pauses for a second, and replies, "I could have been visiting my local prostitute." Not on the royalties from 'Positivity', mate… ● In other Ed Chemical news, he got married at the weekend. Best man was **Tom Chemical** who, in his speech said: "Anyone who knows Ed will know that he's not very patient. He once broke a chair over my back because I was taking too long to read the *NME*." Cue laughter from assembled guests including **Sara Cox** and **Zoe'n'Norm**… ● **Jools Holland**'s *Later* celebrated ten years of real music, man, drawing in **Dave Bowie**, **The Coral**, **Ms Dynamite** and **Beenie Man**. **Nick Moran** wandered around friendlessly and **Iain Banks** was allowed to plug his new book… ● **Noel Gallagher** and **Danny McNamara** both went to see **Richard Ashcroft**… ● And we spotted ex-**Judas Priest** man **Rob Halford** in Hoxton. Or rather, he spotted us. The nutter kept track of us and by the time we were enjoying our window seat on the bus he was still waving at us… ● Call the denim police! The blond one out of **Status Quo** was on London's Upper Street last week… ● And finally, we saw *Call My Bluff* panelist **Alan Coren** wandering around, looking for his car…

PHOTOGRAPHY: JAMES LOOKER/WIRE IMAGE

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WRH

BURN IT!

NEW FOUND GLORY

POP-PUNKS CHAD GILBERT AND JORDAN PUNDIK GO HALVES ON A PICK'N'MIX COMPILATION

Text: Imran Ahmed

NEW FOUND GLORY

1 MINOR THREAT
Out Of Step

Chad Gilbert: "My brother's best friend would bring all these cool indie CDs when he slept over and I was only 11 or 12 when I first heard this song. It's awesome. Bands like Minor Threat and Fugazi completely opened things up for me."

2 THEY MIGHT BE GIANTS
Birdhouse In Your Soul

Chad: "Don't judge them on that *Malcolm In The Middle* song 'Boss Of Me' – that's a really cheesy, quick and easy They Might Be Giants song. I've been into them all my life – 'cos of their sound I was able to like it when I was little and as I got older I got into the lyrics more."

3 BJORK
Joga

Chad: "I think she's one of the most original artists of all time. Her musical references are crazy and her sound is totally nuts. I have her name tattooed on my left forearm."

4 GREEN DAY
She

Chad: "You can always put Green Day on and have a good time. They're the godfathers of the modern punk scene."

5 THE BEATLES
A Day In The Life

Chad: "My older brother went through a big phase listening to classic rock and it's where I first heard this song. It puts me in a reflective mood – not for the things he's singing about, but personal things."

6 THE SMITHS
William, It Was Really Nothing

Jordan Pundik: "I first heard them when I was 14 and dating a girl named Christina. And the first thing that struck me was this voice so full of itself and I was very intrigued. I don't know what Christina's doing now..."

7 EXIT
Trapped

Jordan: "They're kinda like a modern, punk-influenced version of The Police. They're from New York but it's totally not like The Strokes or anything."

8 HUNDRED REASONS
Dissolve

Jordan: "I first heard 'I'll Find You' and now I'm totally in love. 'Dissolve' is everything I like in a song – melodic, the lyrics are awesome and it's heavy and aggressive too. We wanna bring them on tour with us in the US."

9 HOT ROD CIRCUIT
The Pharmacist

Jordan: "We toured with them many times when we were starting out and they've grown so much as a band since then. It's weird, because we opened up for them four years ago on the East Coast and now they open for us sometimes."

10 IN FLAMES
Reroute To Remain

Jordan: "They're a melodic metal band from Sweden who're on tour with Slayer in the US right now. They're not nu-metal or Limp Bizkit or anything – they're just straight up-rock'n'roll. He has an awesome screaming voice too."

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YOUR ULTIMATE COMPILATION? TRACKLISTS WANTED. SEE THE *NME.COM* MESSAGEBOARD FOR DETAILS

PHOTOGRAPHY: HAMISH BROWN

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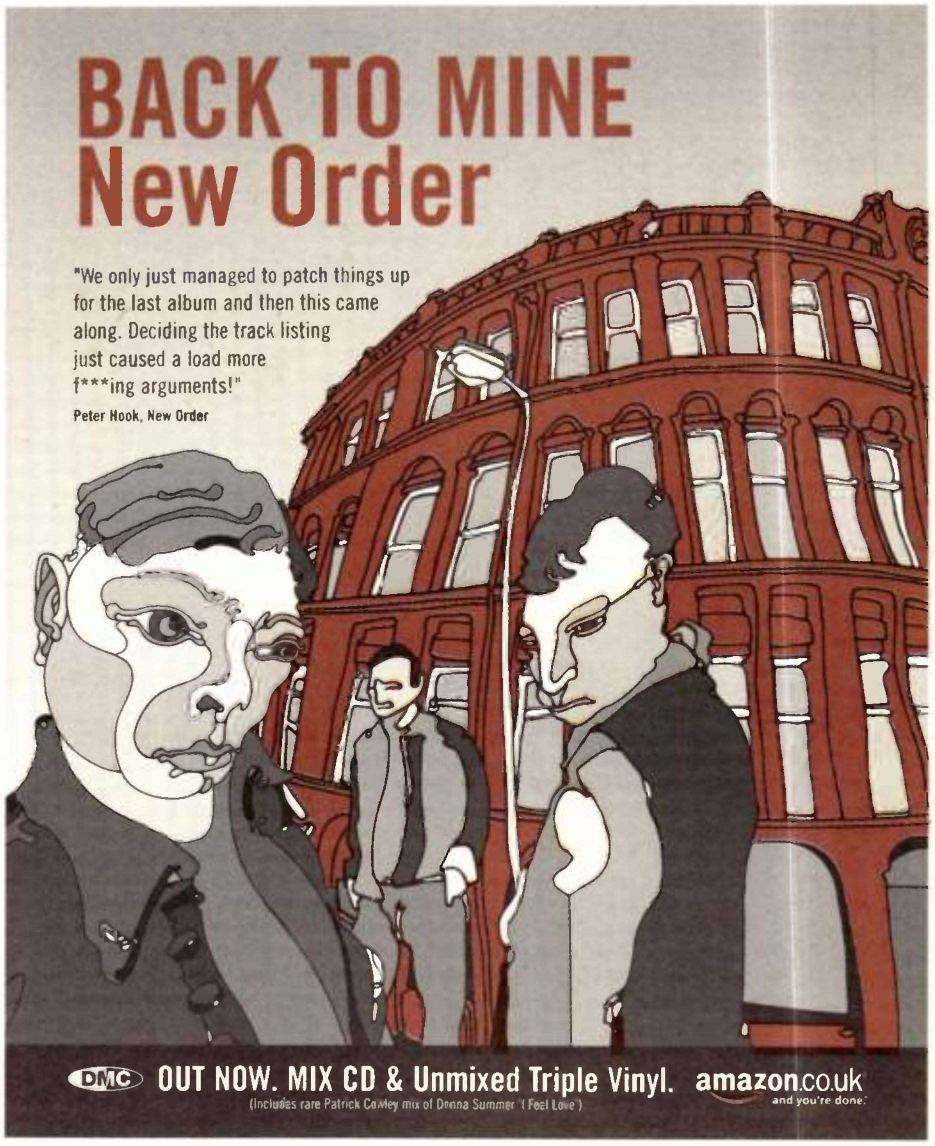
BACK TO MINE
New Order

"We only just managed to patch things up for the last album and then this came along. Deciding the track listing just caused a load more f***ing arguments!"
Peter Hook, New Order

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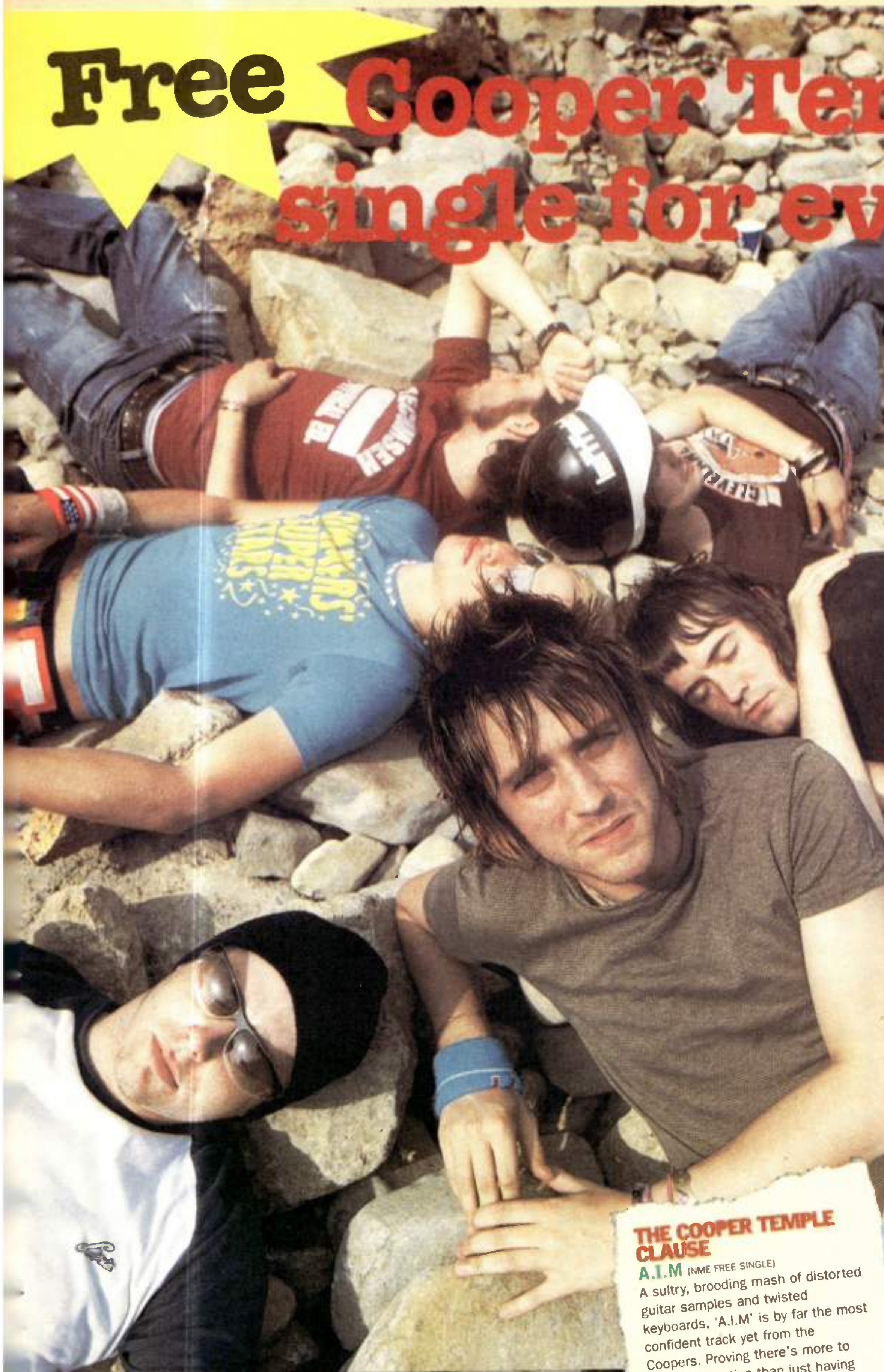


GET YOUR EXCLUSIVE NEW COOPERS SINGLE, ONLY THROUGH NME

The **Cooper Temple Clause** are releasing a new single 'A.I.M' – the first taster of their next album – but it's only available to *NME* readers.

NME has worked with the band so we can post the new single out to Coopers fans, and all you have to do is text us with your name and address (see details below).

Recorded at Rockfield studios in Wales in September, the new track shows the Coopers heading off in a more electronic direction.

"We've had some of that electronic element to us in the past on songs like 'Panzer Attack' and '555-4823'," bassist **Didz Hammond** said. "We are really interested in other music as well as guitars – we want to put them together and mess them around. This song is from a loop Tom *(Bellamy, multi-instrumentalist)* came up with and we pinned a song on it. Our heads are in many different places and our new songs will be schizophrenic. The worst thing would be if you could predict what we will do next!"

Singer **Ben Gautrey** added: "It's nice that *NME* were up for this and we can give something back to the fans."

Hammond told *NME*: "The lyric is by Dan Fisher *(guitarist)* but he's a bit bashful and secretive about his words. That's probably because we all know the same people and he doesn't want us to know everything."

'A.I.M' is a serious candidate for single of the year and it's only available through *NME*. So get texting!

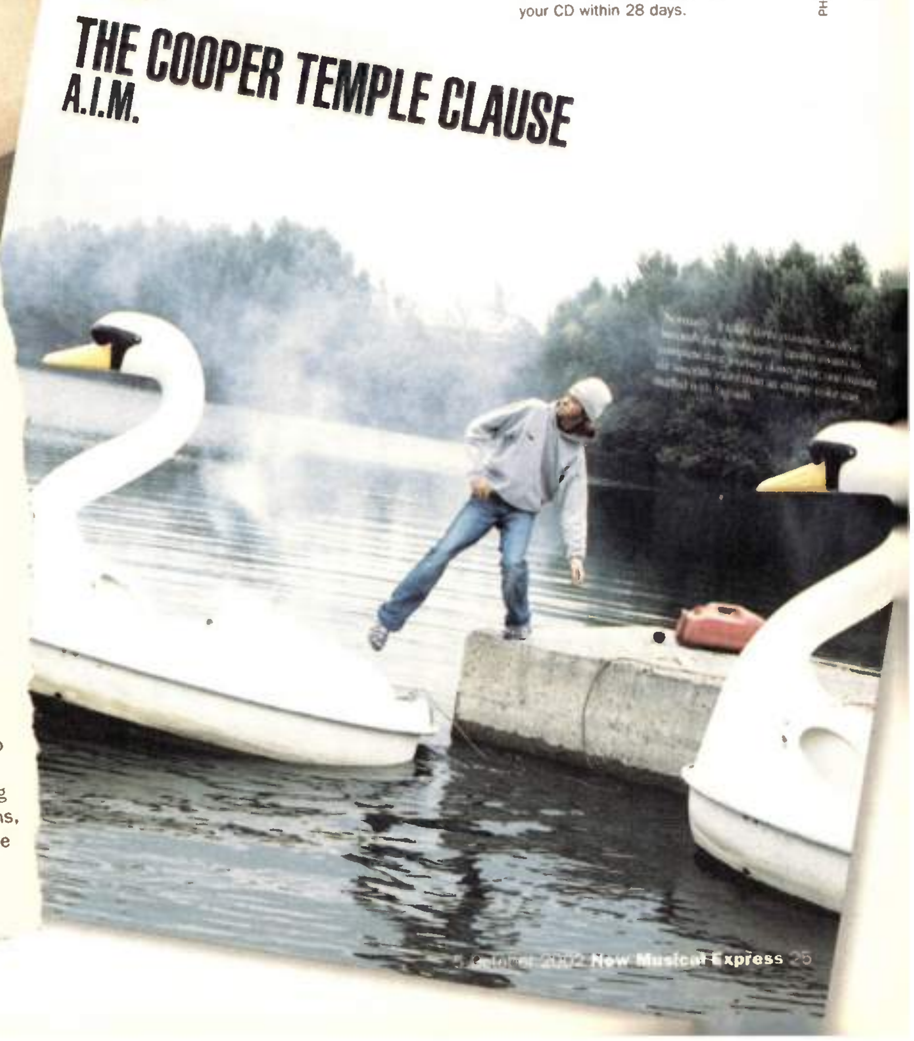
HOW DO I GET MY FREE SINGLE?

To get your free Cooper Temple Clause single simply send a text message from your mobile phone to 82222 using the following format: NME, Name, Age, First Line Of Your Address, Town, Postcode. (Example: NME, Billy Corgan, 19, 25 Pumpkin Road, Leeds, LS14 5PQ)

Make sure you get your address right. There is no charge for postage of the CD. You will receive a text back confirming your application. This offer works on all networks except Virgin Mobile Pay As You Go.

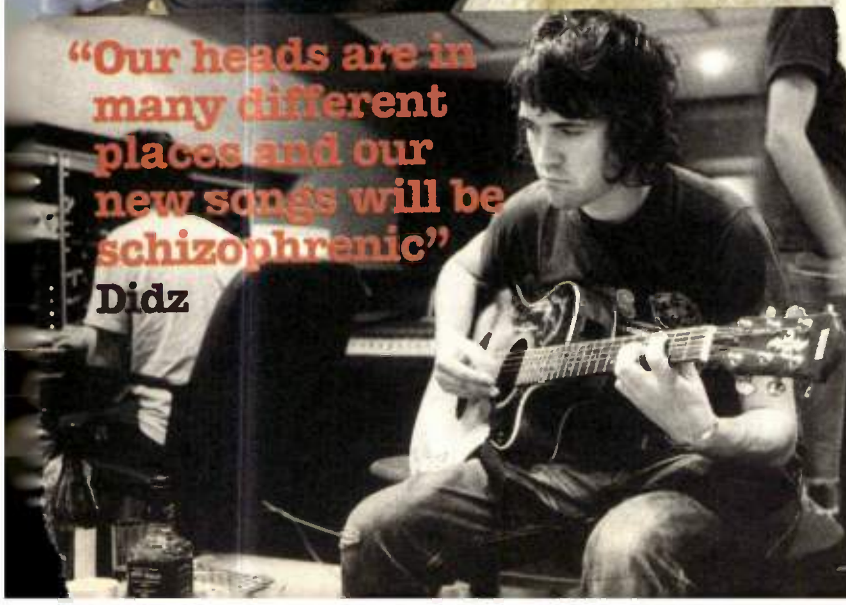
TERMS & CONDITIONS:
It costs 25p to send an SMS to 82222. All further texts will only cost a standard rate. Only one entry per person. CDs will arrive within 28 days. Postal entries can be sent to 'Send Me My Free Coopers CD', *NME*, 25th Floor, King's Reach Tower, Stamford St, London SE1 9LS. All entries must be received by October 10. Please state if you wish to be placed on an *NME* or Cooper Temple Clause database. No correspondence will be entered into. Please write to 'Where is my free Coopers CD?' at the above address if you do not receive your CD within 28 days.

PHOTOGRAPHY: ANDY WILLSHER



THE COOPER TEMPLE CLAUSE

A.I.M (NME FREE SINGLE)
A sultry, brooding mash of distorted guitar samples and twisted keyboards, 'A.I.M' is by far the most confident track yet from the Coopers. Proving there's more to the fan adulation than just having the best haircuts in rock, 'A.I.M' is both introspective and aggressive, part curled-up-in-a-ball murmuring and thrashing about screaming. Kicking off with a squeaky, burbling guitar loop, disturbing falsetto vocals sweep about before the chorus smacks in and impales you with a bass punch so aggressive it threatens to tear your insides out. *"She's all I need/She's wired into me"*, screams singer Ben. This is the best track from the Coopers to date. It's the sound of a band moving up a gear, a band realising their own worth on their own terms, and if you're not excited about the next album after hearing it you might want to check yourself in somewhere nice and quiet.

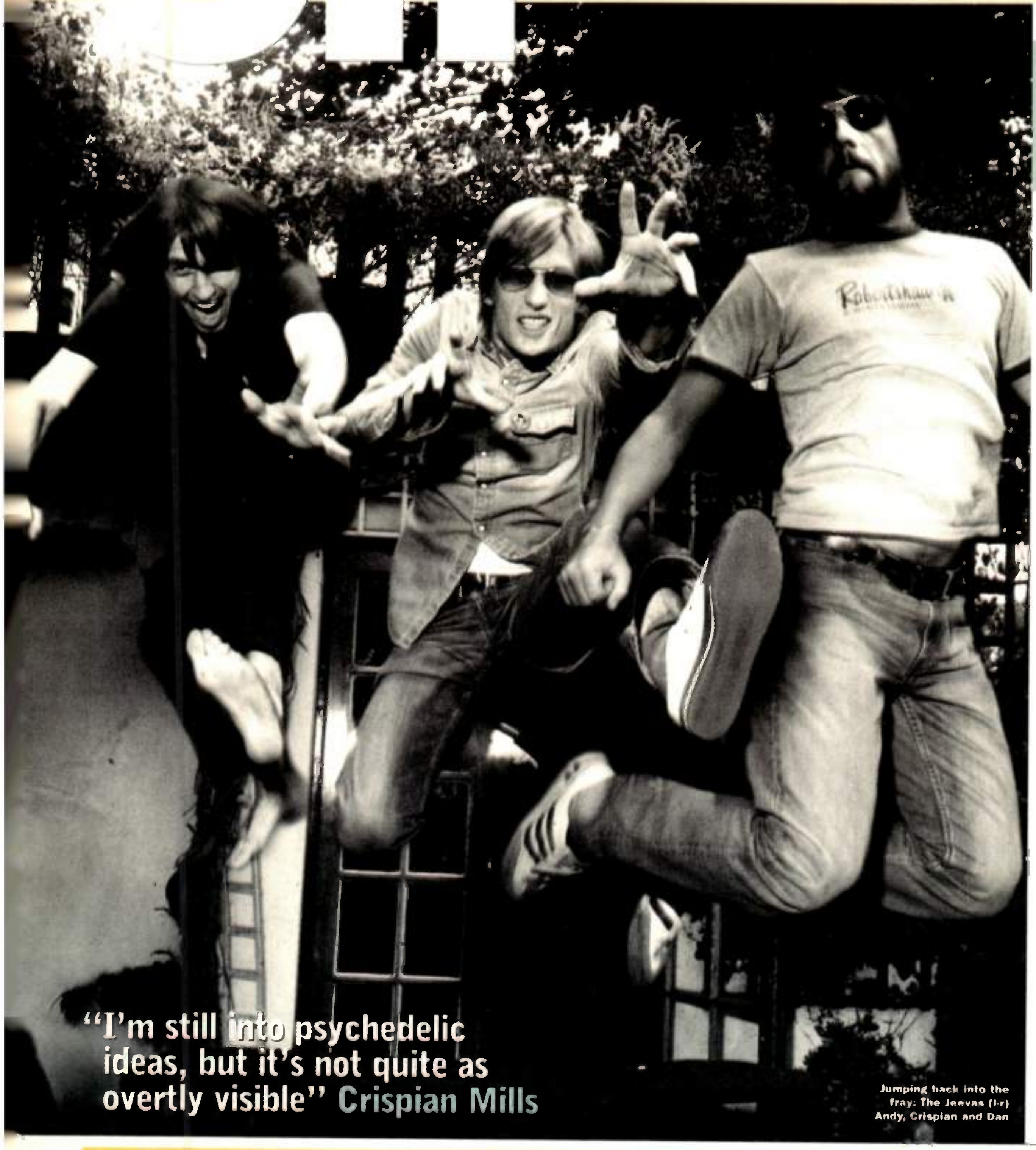


> "Our heads are in many different places and our new songs will be schizophrenic"
> **Didz**

On

TOMORROW'S STARS TODAY

Edited by Kitty Empire



"I'm still into psychedelic ideas, but it's not quite as overtly visible" **Crispian Mills**

Jumping back into the fray: The Jeevas (l-r) Andy, Crispian and Dan

THE JEEVAS

Kula fella's rock resurrection

"They're mentioning jeevas on *Six Feet Under*," enthuses Crispian Mills. "He meets his dead dad who starts quoting from the *Bhagavadgita* and he wakes up freaking and talking about jeevas."

Before anyone concludes that the return of the former Kula Shaker singer implies a second crack at mingling sacred Indian texts with chartable psychedelic rock, let it be known that his new band's name is their most guru'd up element. Yes, the word is derived from the Sanskrit for 'indestructible life force', but for Mills the connotations are musical.

"It's just rock'n'roll. Like any type of music people get into for a shot of energy, it's like a fix, and it's all about feeling alive – not just posing or going through the motions," he says.

Whatever the source, it's clear that Mills is re-energised. With two former members of epic '90s also-rans Straw behind him – drummer Andy Nixon and bassist Dan McKinna – he's taken the gutsier elements of his last band and streamlined them into a classic early-'70s three-piece.

The Jeevas' album, '1234', is a carefree blast of cartwheeling riffs, spanning debut single 'Virginia''s groovy pop and 'Once Upon A Time In America''s epic raunch. The lyrics are less Vedic-Arthurian, more Pop Art Americana.

"I'm still into psychedelic ideas and still into 'Indians', as you put it, but it's not quite as overtly visible," says Crispian.

Subliminal Maharishis or not, the new alchemy is working. The Jeevas are already sizeable in Japan and UK live shows have rocked mightily. Considering the 'problematic' end to Kula Shaker (their career went down in flames after an over-cooked second album and Mills expressing his admiration for 'ancient Indian symbol' the swastika), it's a rejuvenation fit for a phoenix.

"I think if you're a musician, you don't really have a choice," reflects Crispian. "If it's part of you then you can't really turn your back on it."

Post-KS, Mills wandered to New York, came home and spent time digesting ideas and "fucking up, really". He formed a band called Pi who accidentally toured with Robbie Williams, and only found his way out of a "murky swamp of half-finished ideas" when he tried jamming with Andy and Dan.

"It took 45 seconds, from starting to play and everybody smiling and thinking, 'Shit, this is good'," he says.

Seven months later Mills is still riding the positivity, literally jumping for joy in *NME*'s photos. Considering the fate of his last band, he's impressively keen.

"Jaded? No," he shrugs. "I think anybody, anywhere, in any age or culture is constantly battling to not become jaded. Jaded is too easy, because it is a fucked-up world. But I think it's a good time for bands to start this sort of thing again. There's a sense of people wanting to see live rock'n'roll. There is a little bit of a window of opportunity."

Mills deserves his opportunity. The lake of rock'n'roll will look better with The Jeevas rising like a non-Arthurian sword.

Roger Morton

'1234' is out now on Cowboy Music. The Jeevas UK tour starts this week – check *Gig Guide* for details

PHOTOGRAPHY: ANDY WILLSHER/DAVID TITLOW

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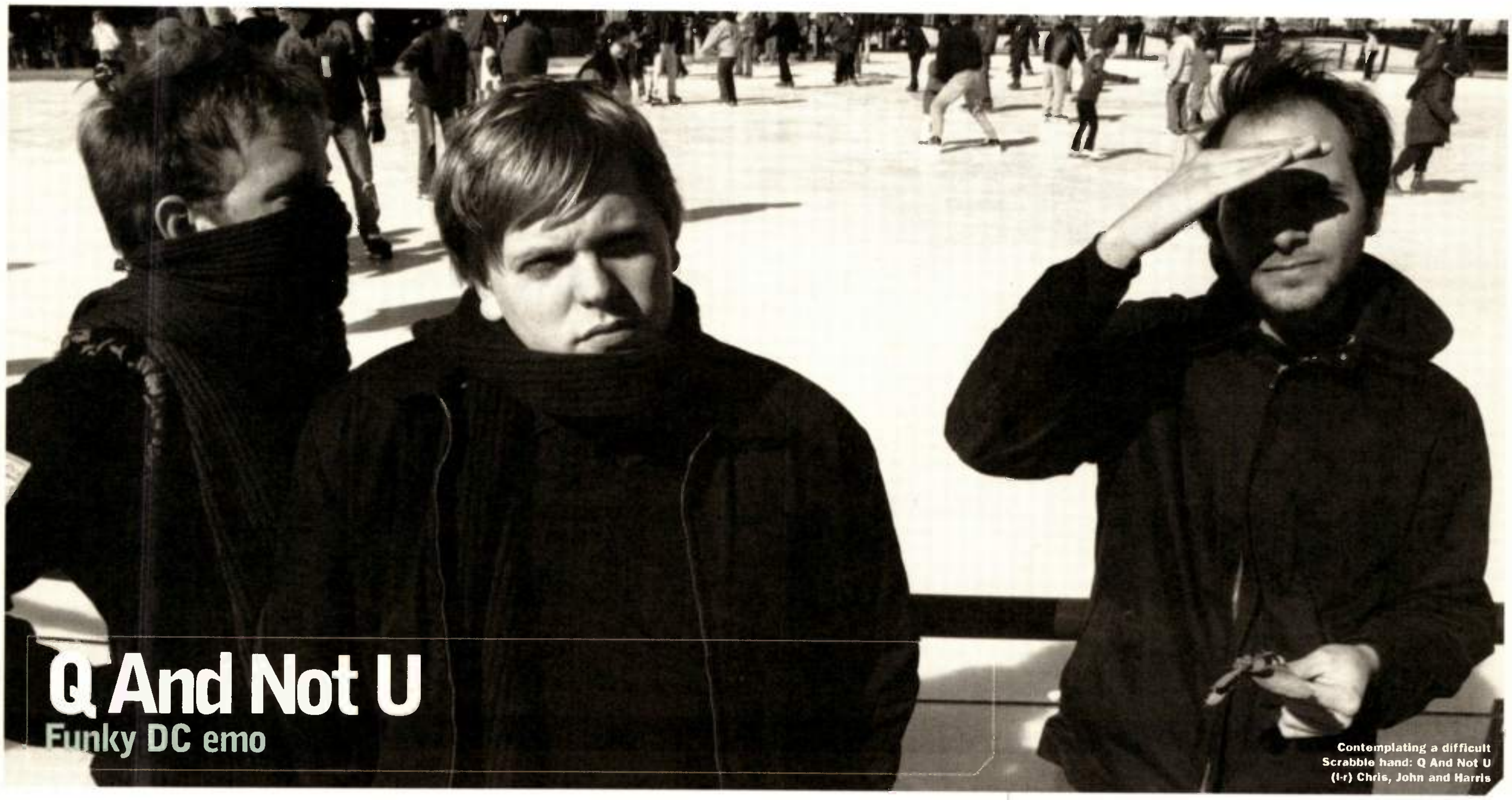

Q And Not U

Funky DC emo

Contemplating a difficult Scrabble hand: Q And Not U (l-r) Chris, John and Harris

It's a weird quirk of the English language – like why nothing rhymes with pint – that Q is *always* followed by U. "I know," laughs genial Q And Not U drummer John Davis. "But people are constantly trying to find words where it doesn't: Scrabble words, foreign words, whatever. They seem to take pleasure in trying to catch us out, or something. You know what? I don't *care*... "

There's more to Q And Not U than word quizzes, naturally. Previously dismissable as Fugazi's little brothers, this Washington DC trio – John's joined by guitarist/synth player Harris Klahr and bassist Chris Richards, but they swap instruments in the studio – have come of age in fine style with imminent second album 'Different Damage'. It's a joyous blend of lilting indie-emo, funk-tinged beats and knitting needle guitars that effortlessly documents a band riding an astonishing level of artistic momentum.

Not that funky drummer post-hardcore is an established route to riches, mind: in between touring, the three hold down an array of stopgap day jobs (Harris walks dogs, John does freelance web design and Chris works at *The Washington Post*). John's even had to resort to flogging off his substantial record collection to stay afloat. "Is it a wrench?" he says quietly. "No, it's kind of a purifying process. I went through a real soft rock phase a couple of years ago – that stuff was the first to go."

Because Q And Not U are *High Fidelity*-style geeks with a vast frame of musical reference, John enthuses about Manc post-punkers A Certain Ratio, '70s Italian prog clowns Goblin, Afrobeat pioneer Fela Kuti and even Gallic house. "There's one song on the new record where I was *totally* trying to imitate this driving Daft Punk drumbeat," he confesses.

It's this quirky affront to the dictates of indie-rock good taste that make Q And Not U so special and the reason why they're among legendary DC label Dischord's newest signings. "It's a good time to be in DC," reckons John. "I think it's primed for something really big about to happen. Hopefully we'll be at the front of that."

It'll happen, sure as U follows Q.

Pat Long

'Different Damage' is out on October 7 on Dischord. Q And Not U are touring the UK in early November – see *Gig Guide* for details

Ladytron: overjoyed at being Number Four in the *Turn Ons* chart

TURN ONS

What's on the NME stereo

1 **Good Dancers**
The Sleepy Jackson (EMI/Chrysalis)
2 **So Much Love To Give**
Thomas Bangalter & DJ Falcon (Roule)
3 **The Datsuns (LP)**
The Datsuns (V2)
4 **Seventeen**
Ladytron (Invicta Hi-Fi)
5 **Child Killers (LP track)**
The Delgados (Mantra)
6 **One By One (LP)**
Foo Fighters (RCA/BMG)
7 **Demonic Advisory Centre (LP)**
Little Hell (Double Dragon)
8 **Client 1** Client (white label)
9 **Eternal Youth (LP)**
Future Bible Heroes (Circus)
10 **Winning Days**
The Vines (demo)

ON THE UP

Abrasive art rockers **The Blood Brothers** have just finished recording their next album with 'God Of Aaaaargghh' Ross Robinson, but the contrary gits are only now over here touring the last one, 'March On Electric Children', this week. Catch them in Leeds (October 2), Glasgow (3), the Barfly (4) or the indie riviera that is Camber Sands (5)... ■ **Interpol** – New Yorkers in suits playing moody guitars, and not a shadowy government agency attempting to restrict your civil freedoms – will be attempting to restrict the civil freedom of UK audiences with their moody guitars throughout October... ■ **Baxter Dury** has a sublime new single about pants out on Monday. 'Gingham Smalls 2' is on Rough Trade... ■ Whispers begin to surface of October dates featuring the sensational nu-Queens Of The Stone Age **Little Hell** (who also have a single 'Everybody's Cursed' out Monday) and *On The Up* faves **The Eighties Matchbox B-Line Disaster**... ■ And finally, we've not heard it but the very title of **Sweatmaster**'s 'I Am A Demon And I Love Rock'n'Roll', out October 14, makes us moist. We'll go away now...

Interpol: depressing UK audiences in October

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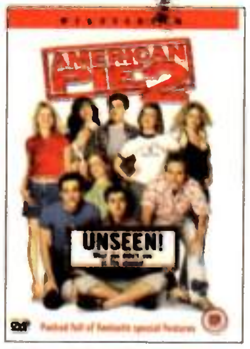
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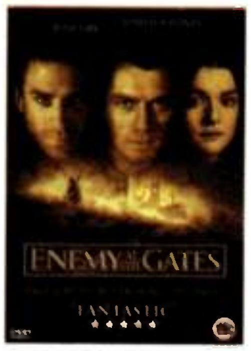
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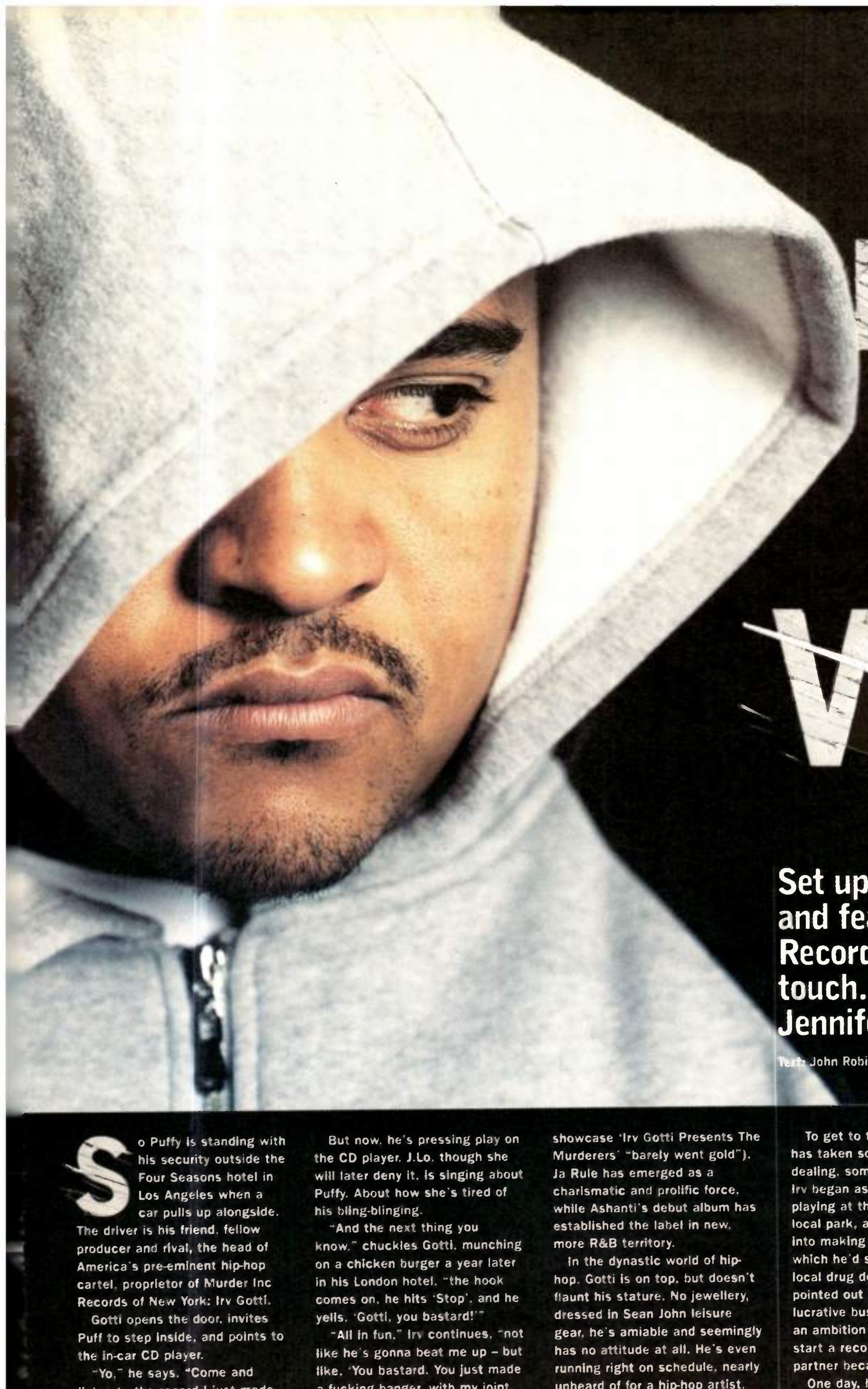

MURDER HE WROTE

Set up by drug barons, named after a mobster and feared by his rivals, Irv Gotti of Murder Inc Records is the hip-hop playa with the Midas touch. Except when it comes to dealing with Jennifer Lopez...

Text: John Robinson Photography: David Titlow

So Puffy is standing with his security outside the Four Seasons hotel in Los Angeles when a car pulls up alongside. The driver is his friend, fellow producer and rival, the head of America's pre-eminent hip-hop cartel, proprietor of Murder Inc Records of New York: Irv Gotti.

Gotti opens the door, invites Puff to step inside, and points to the in-car CD player.

"Yo," he says. "Come and listen to the record I just made with your old bitch."

Gotti is understandably proud. The record he's about to play Puffy is J.Lo's 'Ain't It Funny (Remix)', a song written by his two most famous stars, Ja Rule and Ashanti. What with her being Puerto Rican and from the Bronx, Gotti thought it time J.Lo make a street record rather than a pop record, and this is it.

Later, Gotti will have problems with 'Ain't It Funny'. In an interview for *Elle* magazine, he will describe this scene using language he will regret. He will refer to J.Lo as a bitch, and explain why it is associates of his are happy to work on a J.Lo project. Never mind her singing, he said. They were just happy to flip the mute switch and check out her ass. He will claim to have been high when interviewed

But now, he's pressing play on the CD player. J.Lo, though she will later deny it, is singing about Puffy. About how she's tired of his bling-blinging.

"And the next thing you know," chuckles Gotti, munching on a chicken burger a year later in his London hotel, "the hook comes on, he hits 'Stop', and he yells, 'Gotti, you bastard!'"

"All in fun," Irv continues, "not like he's gonna beat me up – but like, 'You bastard. You just made a fucking banger, with my joint, with my old chick. And it sounds like she's talking about me!"

Irv laughs. It was his friend Jay-Z who gave him the nickname 'Gotti', after the mobster, and if the name once sat uneasily on the shoulders of Irving Lorenzo from Hollis, Queens, now it makes perfect sense. In hip-hop terms, he's the boss who's feared most of all.

Irv Gotti's Murder Inc Records are currently the commercially dominant force in hip-hop. Although they got off to an unpromising start (their second release, the label showcase 'Irv Gotti Presents The Murderers' "barely went gold"), Ja Rule has emerged as a charismatic and prolific force, while Ashanti's debut album has established the label in new, more R&B territory.

In the dynastic world of hip-hop, Gotti is on top, but doesn't flaunt his stature. No jewellery, dressed in Sean John leisure gear, he's amiable and seemingly has no attitude at all. He's even running right on schedule, nearly unheard of for a hip-hop artist.

It's made more remarkable by the fact that the Midas touch is, right now, Irv's. With a record-breaking three records simultaneously in the US Top Three in April and more arriving seemingly every week since, the Murder Inc signature mood – tough, but tender – has left him in demand. As well as working on new albums for members of his roster (Ja, Ashanti, Charli Baltimore, Cadillac Tah and his own solo debut), he's working on material for Eve, Mariah Carey and possibly Michael Jackson, who called his cellphone and told him he was a

To get to this exalted position has taken some shrewd business dealing, some legal, some not. Irv began as a 15-year-old DJ, playing at the weekends at his local park, and from there, got into making hip-hop mix tapes which he'd sell at $10 a throw to local drug dealers, who quickly pointed out to him a more lucrative business venture. With an ambition to raise $100,000 to start a record label, he and a partner became drug couriers.

One day, however, the FBI showed up at Irv's parents' house and he decided that his part in the business would have to come to an end. Returning to music, by the late-1980s he had become an A&R advisor to TVT Records. He moved on quickly, in the early-'90s brokering deals to take DMX and Ruff Ryders to Def Jam, establishing his own label in 1999. Gotti's ambition was ruthless: when Def Jam CEO Lyor Cohen asked him what his five-year goal was, Gotti told him it was to become him, get his own label, and then destroy him.

"He gave me a cheque that day," he smiles.

There's only one thing troubling Irv Gotti now, and that's that Jennifer Lopez hasn't returned his calls since his frank, but ill-advised assessment of her talents.

"What I said, shouldn't have been said. If I'd never said it, we'd be best of friends," he says, sadly. "I've totally fucked it up."

But the fall-out from 'Ain't It Funny', has not been all bad.

"I probably helped Puff get her back!" Gotti says. "He did two 'I Need A Girl' records, she dumped *(ex-husband Cris)* Judd, and then I heard she was seen with Puff... shit, he should thank me! I helped him get the baddest chick in the world back!"

> **"What I said, shouldn't have been said. I've totally fucked it up" Irv on relations with J.Lo**

GET YOUR CLICKS HERE!

CHECK OUT *NME.COM* FOR AN ACE JA RULE VIDEO INTERVIEW

GOTTI'S GREATEST HITS

Ja Rule Feat Ashanti – 'Always On Time'

Showcasing Irv's thug-with-a-heart mood off to perfection, this turned Ja Rule into a crossover teen idol.

Ashanti – 'Foolish'

This debut from the queen of Murder Inc was the feelgood hit of the summer.

Irv Gotti Presents Ja Rule, Ashanti, Charli Baltimore and Vita – 'Down 4 U'

Romantic loyalty in the face of gangsta adversity against a gentle hip-hop backdrop.

Jay-Z Feat Ja Rule – 'Can I Get A...'

"*...fuck you!*" From the *Rush Hour* soundtrack, this anthem spits in the face of gold-diggers, haters and fools.

Foxy Brown – 'Hot Spot'

Early Irv, showing a command of the hip-hop dancefloor even P Diddy would struggle to match.

Text: Louis Pattison Photography: Ellis Parrinder

Powered by psychosis, The Eighties Matchbox B-Line Disaster want to lose to win, and won't rest until they've 'inverted rock'. Confused? You will be...

PSYCHO TH

An enigma wrapped in a [illegible] wrapped in a conundrum making a fucking loud noise. That's The Eighties Matchbox B-Line Disaster: five men from Brighton in thrall to a quasi-mystical mythology that involves a fateful millennial epiphany, "psychosis" and a brand of guttural rock'n'roll that's as palatable as a mugful of diesel. Then there's the Eighties Matchbox B-Line Disaster itself – a car that acts as the band's talisman, boasts a top speed of 55mph, and which sounded like a figment of the band's feverish collective imagination until it turned up at the Reading festival – a vintage 1947 Humber Limousine customised with fuck-off dragster wheels and decorated with occult symbols. Deep breath: are you ready to let The Eighties Matchbox B-Line Disaster into your life? Can you really handle it?

On an afternoon when the grandmother of all storms is attempting to hose Camden Town off the face of the earth, The Eighties Matchbox B-Line Disaster sprawl on armchairs inside a north London photographic studio and sip beer.

There's lead screamer and Richard Ashcroft lookalike Guy McKnight, clad in a faded black Millennium 2000 T-shirt given to him by his friend Alfonso, lead singer of The Parkinsons. There are guitarists Marc Norris and Andy Huxley, who, in their bondage trousers and studded bracelets, look like they've just just stepped out of a punk boutique down Camden market. And there's bassist Sym Gharial and drummer Tom Diamantepoulo, shaggy '70s refugees, all baggy corduroy and shoulder-length hair. Despite this apparent fragmentation, the band demonstrate a tight bond, insisting they'd rather be interviewed as a fivesome. Problem is, they all talk at once. The interview starts like this.

Your forthcoming album is called 'Horse Of The Dog'. What does that refer to?

"It's the horse of the dog that bit you," says Guy, thoughtfully.

"It's a horse with a dog's head, isn't it?" chips in Tom.

"I think it's the beast of psychosis," reckons Andy.

"No," contradicts Tom. "It's the remedy for millennium psychosis."

Right. This creature – is it from mythology?

"No, I think it's from Nepal," ponders Tom.

"We're going to ride on it," grins Guy. "Because we have to lose the race to the rock'n'roll concert. We have to make sure that we come last. Because you have to lose to win."

Ah, your motto – what does 'You Have To Lose To Win' mean?

"It's all or nothing, really."

"It's a tightrope."

"A paradox."

"How long is a piece of string?"

"I think a lot of the time, you have to lose to win," concludes Andy, thoughtfully. "It's all about inverting rock."

This is going to be a difficult interview, isn't it?

Mouth smiling, eyes deadly serious, Guy jumps forward on the sofa.

"No. NO. Seriously, these are things that we need to see in print. We know it's your job to do an interview, and you have to try to explain and expand and elaborate on what we're talking about – but we don't really care if people don't know what we're talking about."

"It's not an in-joke," adds Andy. "We make psychosis rock. And to say these things – it's all inspired by this same psychosis."

Explain, expand, elaborate... it's tough, but here's the gist. The Eighties Matchbox B-Line Disaster started playing music in Brighton in 1998. From the beginning, they made the sort of awesome rock'n'roll roar that doesn't so much flirt with atonality as grab it down a dark alley and hold a knife to its throat. They swear, however, that back then they'd never heard any of their oft-mooted touchstones: The Birthday Party, The Cramps, The Fall.

"Too many bands take their influences from other bands," shrugs Andy. "We want to make something personal and original."

The band's grand reinvention occurred on New Year's Eve, 1999. As Brighton partied, the five sat in Guy's house and underwent a communal awakening. It's not clear exactly what this involved.

"It was the grand rock'n'roll launch."

"Like being hit by a bolt of lightning."

"It was mystic. Mystic nights and pirate fights."

"To be honest, it's impossible to put into words."

Ideas began to crystallise: the concept of a mythical cross-country race that, weirdly, the band had to lose in order to kick off the biggest rock'n'roll happening in history, and a plan for a 25-minute album filled with songs inspired by incest ('Celebrate Your Mother'), bullshit ('Team Meat'), and the children's book *Where The Wild Things Are* ('Chicken'). The band baptised the album with a live show in Brighton where the audience dosed up on liquid LSD and the band strapped retina-torching strobes to their foreheads. Suddenly, The Eighties Matchbox B-Line Disaster was up and running: a rock'n'roll headfuck with no fear and no precedent.

They might reject *NME*'s No Name pigeonhole as "futile", but there's clearly a sense of camaraderie between them and many of the bands involved. Earlier this year, they embarked on the We Love The Tour tour – a blitzkrieg of British venues with Ikara Colt and The Parkinsons. "It was amazing," remembers Andy. "Everyone sharing equipment, helping each other out. It's a great way to encourage a new way for young bands to work together – a way of breaking out of the groove that the record industry runs on."

A month later, we catch up with the band in a tourbus on the way to Northampton. Fresh from the studio, they've just worked through a handful of new songs with Amen frontman Casey Chaos at the production helm. "It was amazing," blurts Guy. "I think he really understood our band. He was into it as much as we were." For now, however, the success of the tour is paramount.

The other side of a handful of dates with the band's favourite new group, fellow hardline noiseniks Lapsus Linguae, there's a tour with veteran German revolutionary Alec Empire and a provincial headline leg that rolls on until Christmas. Nothing, however, can blunt the Eighties Matchbox's tireless zeal.

"Exhaustion?" puzzles Sym, like you've just asked him to stitch a teapot. "Nah... bollocks to that."

"We just want to make every gig as life-changing for the audience as possible," rants Guy. "We just want to inspire people to give a shit."

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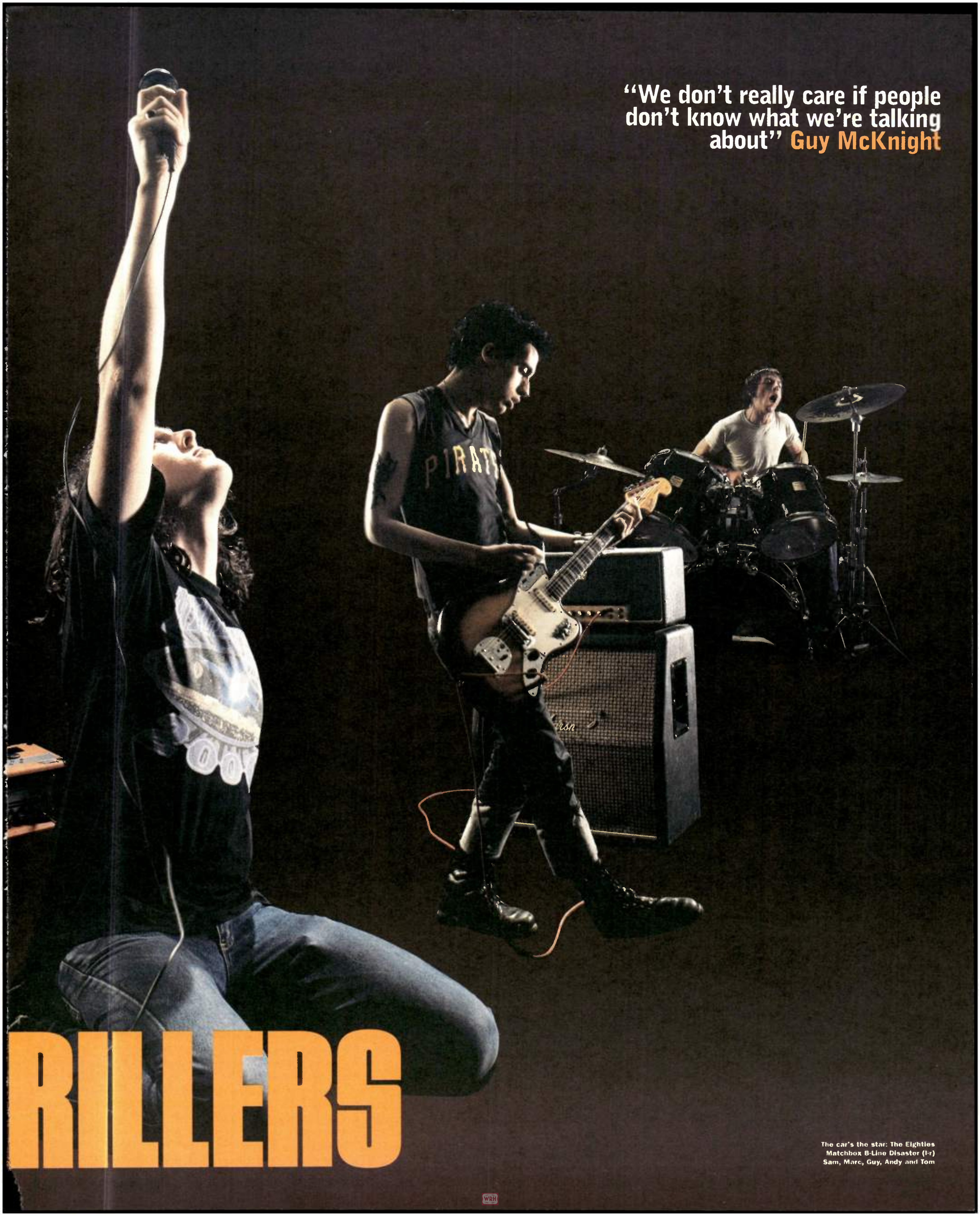
SEE THE VIDEO FOR 'CELEBRATE YOUR MOTHER' ON *NME.COM*

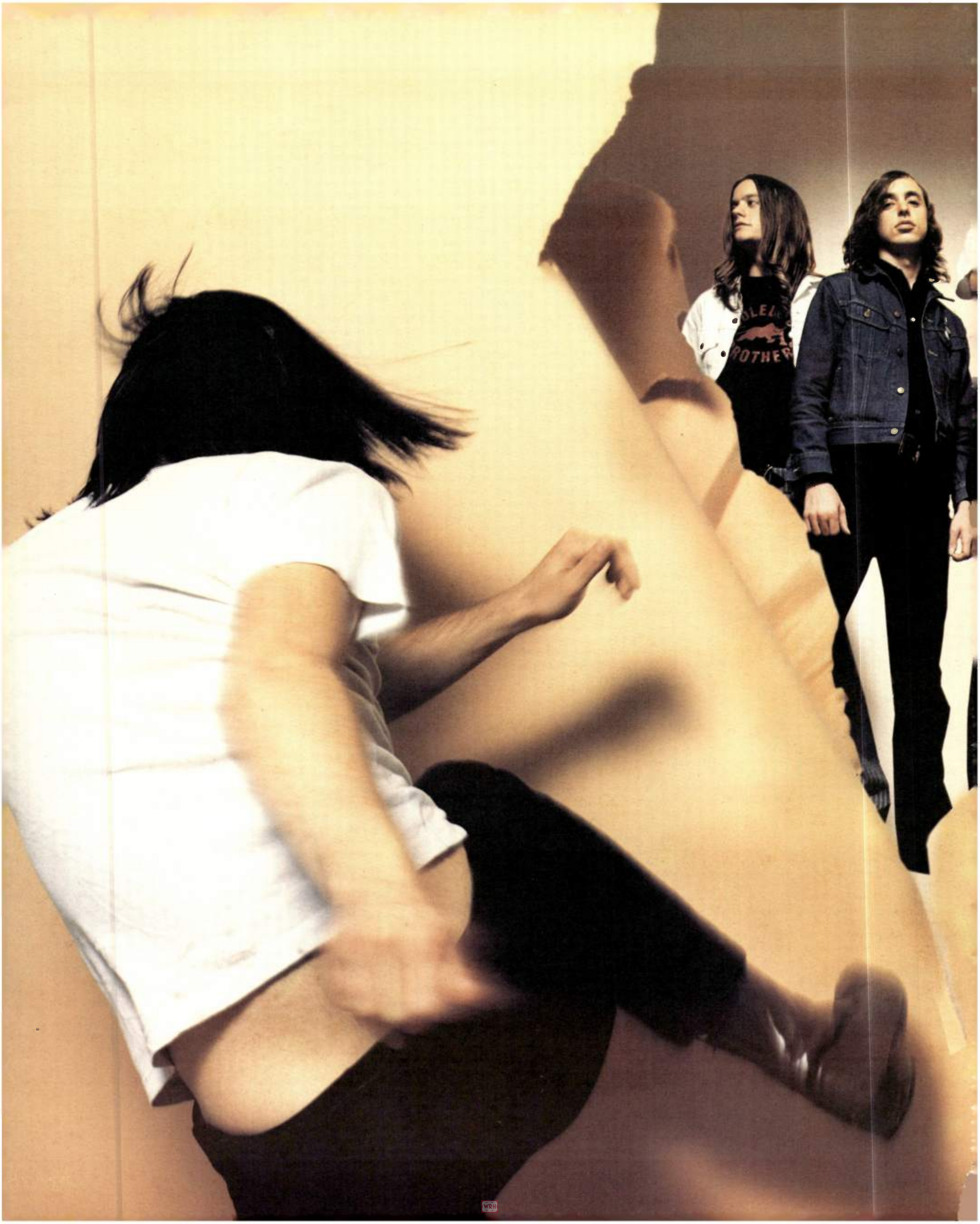
“We don’t really care if people don’t know what we’re talking about” **Guy McKnight**



RILLERS

The car’s the star: The Eighties Matchbox B-Line Disaster (l-r) Sam, Marc, Guy, Andy and Tom

WRH



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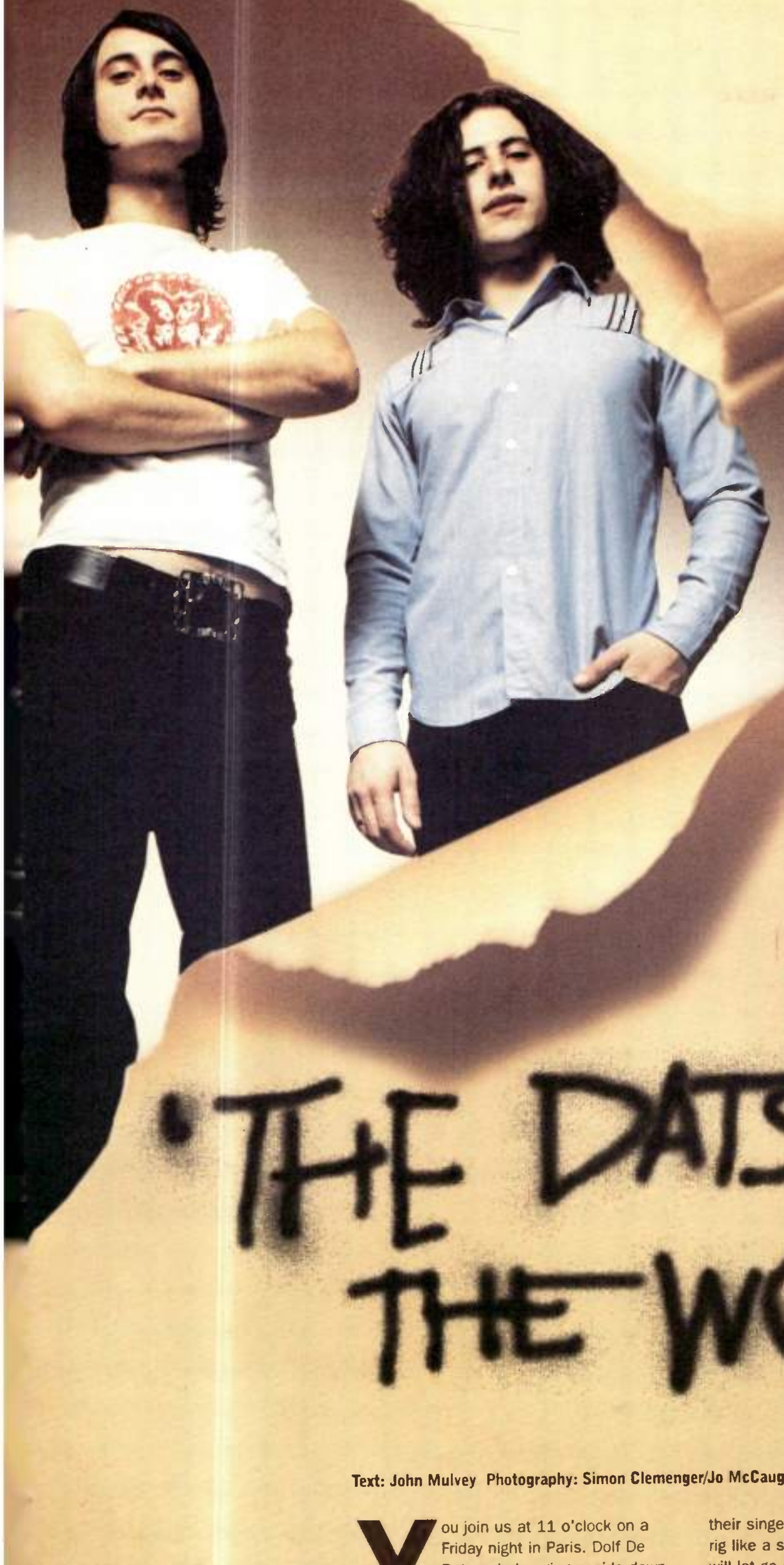


They've got the power and the passion to kick the shit out of everything you thought was uncool about old-school rock'n'roll – and their time is now.

'THE DATSUNS ARE WHAT THE WORLD NEEDS'

says Dave Grohl. And who are we to argue?

Text: John Mulvey Photography: Simon Clemenger/Jo McCaughey

You join us at 11 o'clock on a Friday night in Paris. Dolf De Datsun is hanging upside down from the ceiling, screaming a lot. Three men are trying to play the drums, hampered a little by the bassist standing on top of the kit. Four guitarists keep pinballing into one another on the stage, apart from the one who is poised unsteadily on top of his amp.

Ostensibly Detroit's very fine garage blues band, The Von Bondies, are finishing their set at the compact La Boule Noire venue. In reality their singer, Jason Stollsteimer, has encouraged a stage invasion by the two other bands on the bill. The first of them, The D4, are a mediocre rock'n'roll band from New Zealand. The second, The Datsuns, are a rock'n'roll band from New Zealand, too, but an absolutely fucking amazing one. That's their singer Dolf, swaying from the lighting rig like a snapped branch. In a moment, he will let go and land on the shoulders of Christian, a guitarist from his band who is, at time of impact, playing a riff that sounds like the MC5 cranked up to breaking point. Soon, Dolf will launch himself headfirst at the audience, still making up words for the song as he swims across them. There are so many people playing in a confined space that stagedivers will only find room to jump once the gig is over.

It's hard, really, to imagine anything that captures the classical abandon of rock'n'roll, the spirit, risk and what-the-hell unpredictability of this ancient and potent music better. But it's something that The Datsuns pull off on their own, every night. For here's a band who revitalise the sacred tenets of rock'n'roll. Here are riffs and hooks and denim and badges and priapic yowling and an incredible amount of hair. And here are four men with the skills to reclaim the crude and invigorating power of pure rock – the rock of AC/DC, The Stooges, Motörhead, Mudhoney – from the dead hands of fakers, ironists and guitar shop dullards.

"Someone handed me their CD, I brought it home, checked it out and it represents real rock'n'roll, which is what I'm into," says one of their newest fans, Dave Grohl. "I think The Datsuns have what it takes and are what the world needs. It's what rock'n'roll is all about. It's nice to hear something raw and human and real. They've made a great record."

He's right, of course. Like many great bands before them, The Datsuns have just made a fast, loud and uninhibited debut album about sexual frustration. And, again like many great bands, their story involves not just the dogged pursuit of rock through adversity and apathy, but violence, illness, love gone wrong and squash played to an incredibly high standard. The bus is still parked outside the venue: let's go and find the band.

"You go to the top of the Eiffel Tower, New Zealand is the furthest point away from here," says guitarist Phil Datsun emphatically, sat in a café in the gaudily insalubrious Pigalle district. "We're in about to play a show in Paris. With The Von Bondies. And some of our friends from New Zealand. Someone's just bought me a sandwich. Fuck! Have I got anything to be pissed off about?"

The Datsuns, as you'll quickly gather, aren't a band who dwell on their neuroses, and only see the toil and confusion inherent

CONTINUES OVER

FROM PREVIOUS PAGE

in being on tour. Occasionally, Christian will whoop at the sheer brilliant absurdity of the way his life is turning out. "How good can it get?" he'll say, then you'll tell him about the kind praise of Dave Grohl and he'll wonder, "What kind of world...?" before tailing off, too stunned to find the right words.

And it isn't just Grohl who's in raptures over them. The White Stripes took The Datsuns on tour and introduced them to the uncommonly fertile Detroit scene.

"When we first went to tour New Zealand, we played in a tiny town called Hamilton, which is where I first saw The Datsuns," says Jack White. "They opened for us, and I couldn't believe such rock'n'roll power was taking place in such a remote place in the world. The next time we went back down under I was asked who we'd like to take with us for the tour, and I said, 'What was that great rock band that played with us in that little town called again? Let's take those guys!' A couple of months later we heard they had a Peel session, and now their photos are taped to teenage girls' mirrors across the globe. Once in a while people really want raw power to consume them, and now is The Datsuns' time."

Meanwhile, at the other end of the rock spectrum, Metallica's Lars Ulrich nominated them for the Shortlist Prize, America's equivalent to our annual Mercury fiasco. The patronage of apparently diverse icons goes some way, in fact, to pinpointing the appeal – and enormous commercial potential – of The Datsuns. They're a band with the unadorned sound, superhuman energy and DIY ethics of The White Stripes and so many of the garage bands fashionable right now. But simultaneously, they have a sort of unreconstructed clout about them destined to appeal to heavy rock fans disenfranchised by the nu-metal boom.

> "Once in a while people really want raw power to consume them, and now is The Datsuns' time" **Jack White**

Which all helps explain why, over the past few months, they've become the most talked-about new band on the planet. More talked about than heard, it often seems, so that much of the coverage has focused on some mysteriously self-perpetuating hype rather than the excellence of the band.

"Our articles aren't about The Datsuns," reckons Dolf. "Our articles are about the UK music press. In Germany, we ended up talking about magazines from the UK more than talking about the music. If you wanna talk to *NME*, why don't you just ring them?"

Cologne and Hamburg were a couple of recent stops on this European tour with The Von Bondies, which has now rolled into Paris for the penultimate show. But as the gap between gig and soundcheck – where they're pelted with marshmallows by the VBs, and helped by Stollsteimer playing drums with two baguettes – stretches out, The Datsuns remain freakishly well-adjusted. They envisage being on the road for the next couple of years, happily existing in the same rootless state that conspicuously horrifies some of their contemporaries. Like, say, the perpetually homesick Vines.

"The difference between us and The Vines," thinks Christian, "is that they wanna be a studio band, they don't wanna be a live band."

"Our music is for a live show, not over-produced records," adds Phil. "We live out of each other's pockets, in a suitcase, wherever we may be."

"We're the total opposite," says Dolf later. "The Vines were built in a studio and are a new band. We're best friends and we don't know any different. We're used to being a unit that we don't let anyone fuck with."

The Datsuns formed in Cambridge – population 11,000, best known for racehorses, retirement homes and nice trees – in 1995. That they come from New Zealand isn't really important, but their origins in a small, pleasant and unbearably boring town are much more significant. Sleepy places like Cambridge have always been breeding grounds for great bands, where the urge to rock isn't interfered with by an oppressive local scene. The fact that, in Cambridge, a disused movie theatre above the town hall could be rented for only £20 a month helped, too.

Rudolf De Borst, Matt Osment and Phil Buscke knew each other from school. When he was only 14, Phil had jumped onstage to play guitar with Green Day. But when they formed Trinket in 1995, most of them had only vague ideas how to play the punkish power-pop that they loved. When Christian Livingstone, a friend of Dolf's brother Igor, joined in 1997 and the band changed their name, The Datsuns began to find their feet.

"Christian was more musically sophisticated," says Dolf, "he forced the rest of us to come up to speed really quickly."

Christian is, as Dolf puts it, "an interesting character". A few years older, at 28, than the rest of the band, he spent part of his late teens and early 20s stricken with toxic plasmosis, "a kind of glandular fever. Which means that I couldn't give blood, 'cos if a pregnant woman got my blood it would kill the unborn child."

Until he was 27, Christian never drank alcohol. "We'd say, 'Have a drink with us'," remembers Dolf. "He'd say, 'No, I don't like social situations, I get nervous at parties, I just want to be on my own'. If you look at him now, he's the life of the party. He's started to come out a lot more in the past couple of years. We forced him to go to university. He was forced to meet people and forced to interact. Music's the only thing that's ever driven him, and the more successful we get, the more he comes out of his shell."

"Sometimes I do feel a little bit separate from these other guys," admits Christian. "Sometimes our sense of humour is different – I don't want to call it a generation gap."

"Him and I are in different worlds sometimes," says Dolf. But that seems to go for the whole band. "We are this band of four people and it's such a melange or compromise. With Jack White it's one man's vision; he has this very strong view of how he wants to be presented. But with us, because I don't want to be the domineering frontman, I'll often go so far the other way that we become this weird mish-mash."

The weird mish-mash isn't obviously apparent in their direct and streamlined music, but you can see it in their personalities. Phil, for instance, is an immensely polite and genial man who, up until a year and a half ago, was Number 212 in the world squash rankings. Matt, meanwhile, is unnervingly quiet, but with a distinct potential for lairiness. His prime contribution to the interview comes during a minor dispute over the ownership of various drinks and glasses, when he picks up the microphone and mutters darkly, "This interview is falling to pieces. We're arguing about water and cups and bullshit."

"Don't swear," retaliates Dolf, "we're nice young men from the Antipodes."

When The Datsuns signed to V2, the party for them apparently degenerated with Matt falling into a fight with a drunk in the hotel bar. And at a recent awards ceremony in London, rumour has it he became so drunk and abusive he was punched by Phil, badly winded, and sent home.

"I'd never send Matt home," laughs Dolf. "If he's got a sore belly, he'll go home. There's nothing wrong with fisticuffs with friends. I abhor violence of all sorts, but they're my best friends. And shit happens when you party naked."

After the gig in Paris, Matt produces his firearms licence and claims he has four guns in New Zealand that he's passed on to his younger brother. Tonight, though, the violence revolves around The Von Bondies: the tiny but lethal Marcie Bolen manages to concuss one of The D4 in some non-specific play-fighting action; and Jason Stollsteimer gets a knife pulled on him when he goes sightseeing outside the Moulin Rouge. A copy of *NME* with Black Rebel Motorcycle Club on the cover is passed around the dressing room, and the photos of The Datsuns – or, more frequently, Dolf on his own – scrupulously counted. There are five.

"This is the fucking Dolf issue," says Matt, dryly.

Dolf, meanwhile, is as hyperactive and intense as ever. One moment he's rummaging through his suitcase, wondering why he keeps buying baby blue clothes. The next he's catching marshmallows and crisps in his mouth, thrown by Von Bondies bassist Carrie Smith. She calls him Stevie, down to some vague resemblance to Steve Perry of wretched '80s stadium rock band Journey.

Constantly, he's a mass of electric energy and frustration, still wired because The Datsuns were only allowed to play for 30 minutes. Ready to go, anywhere.

"I need to rock'n'roll, man. I can't stand the half-hour of power. I need more!"

Dolf De Borst's parents were both born in the Dutch East Indies, which became Indonesia after independence in the late-'50s. They moved to the Netherlands separately, met and married there, and eventually emigrated to New Zealand before Dolf was born. He uses a Dutch passport, and understands the language fairly well.

It is a couple of days later, in Camden, north London. On Saturday, The Datsuns and The Von Bondies played the final night of their tour in Kontich, Belgium. Yesterday, Dolf had a rare night off and went to the cinema to see *Signs*. Right now, as he stalks through the Camden Underworld before the first night of their British headlining tour, it seems that if he doesn't play every day, he becomes comically uptight, as if he really does *need* to rock'n'roll.

"I've had one day off and I'm going through withdrawal," he claims.

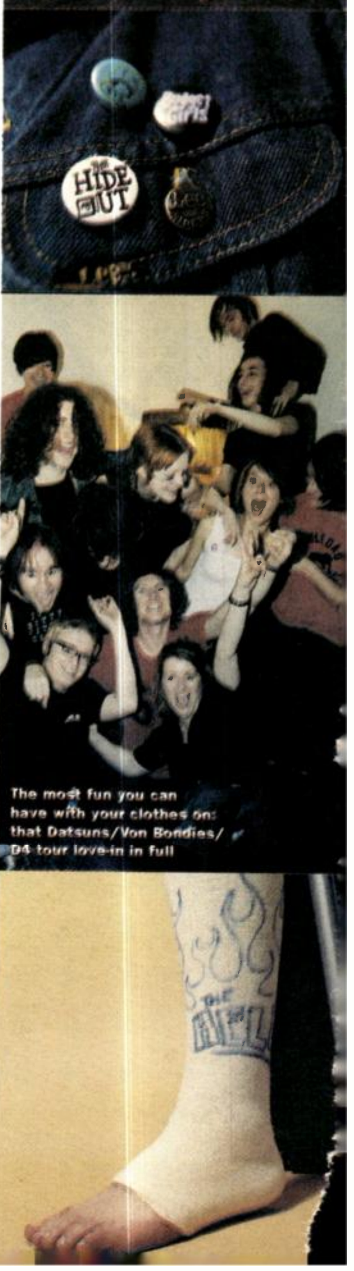
Passing the merchandising stall, he is distracted by flyers advertising his album (the type's out of focus), stickers (the band logo is microscopically off centre) and the posters (badly designed, apparently). Finally, he becomes briefly apoplectic because the T-shirts have been put on coathangers rather than stuck flat to the wall.

"Are you ever satisfied with anything?" someone asks him.

"If I do it myself, yeah. I shouldn't get too finicky about it, should I? But it's got my face on it."

They might sound like a band raised on the giant-sized rock of the '70s, but punk and indie ethics are equally important to them, especially the idea of complete artistic control. As their career slowly progressed in New Zealand, they established their own label, Hellsquad, and released three seven-inches. A connection with The White Stripes' Kiwi tour manager, John Baker, brought them to the attention of Jack and Meg. After that, it all seems easy: hysterically received London shows; an album recorded here with White Stripes producer Liam Watson; a one-album deal with V2. And, of course, the realisation that, no matter how hard they work, it's impossible for them to control everything any more.

Floored genius: Phil gets down


The most fun you can have with your clothes on: that Datsuns/Von Bondies/D4 tour love-in in full

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STUDENT CITY GUIDE

Clubbing, gigging, shopping, drinking, hanging...

The ultimate insider's guide to the top ten student cities in the UK

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Welcome!

STARTING LIFE AS A STUDENT, OFTEN IN A NEW CITY, CAN BE A REAL PAIN IN THE ARSE.

You're thrown into a world of student bars, student clubs, student shops and, well, other students (and a lot of them you really won't want to be hanging around with).

But just because you're a student, doesn't mean you have to turn into just another student cliché. You know there are other places where you should be hanging out in the city, but it's going to take you months to work them all out, right?

Not with this guide. We've put together a student guide designed to give you all your city's insider info up front, so you can stride into town and get the most out of your student experience from the minute you get there. We've picked out the best clubs, venues, shopping and more in the ten biggest student cities in the UK. These are places where you can hear the music you read about in *NME* and meet other *NME* readers who are probably into the same things you are.

Wherever possible, we've avoided the obvious student hang-outs (you'll hear about those instantly anyway) in favour of something a bit more in-the-know. Some are cheap, some slightly more expensive. Some are close to university campuses, others will mean exploring the city.

To make sure you have enough money to do all this going out, we're kicking off with a guide to living on the cheap – from beer to music to clothes. There's also a chance to win the most amazing signed wall-hanging (see page 15) for your room and mobile phone offers from Vodafone (see page 14) who have supported this guide.

I hope you get a lot out of this guide. Remember to email us (*nmemail@nme.com*) and tell us the bands you've seen and what you've got up to, and remember we're here every week to keep you in touch with the best music on the planet. Have fun.

Conor.

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Now stop writing, go home and nurse your hangover.

BLAG IT!

Drink like a fish, dress like a Stroke and suck your way into gigs without paying… we tell you how

When Abba sang *"Money money money! Must be funny! In a rich man's world!"* you can bet they weren't doing a PhD in Advanced Leisure Management at Loughborough Poly. During your time at university you may well end up having ludicrous amounts of synapse-sizzling sex and a brief visit to court charged with the theft of highway maintenance equipment, but one thing you won't have much of – unless Pater happens to own most of Buckinghamshire – is the ol' foldin'.

With grants all but abolished (although Blair has recently been mumbling under his breath about their re-instatement – let's hope that doesn't go the way of his licensing law reforms) and no-one wanting to be lumbered with a mammoth loan to pay off come graduation, your budget will be tighter than Fischerspooner's codpieces.

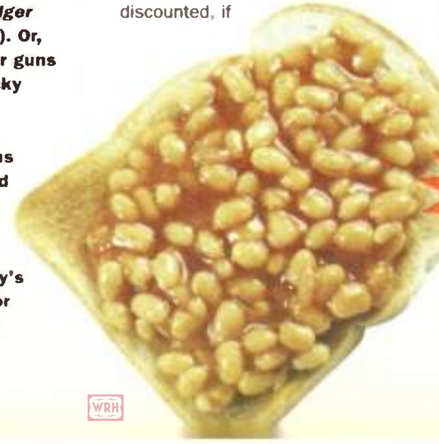
Now there are two ways you could handle this. You could bite the bullet, grow up, face your responsibilities to society like your dad always said and go and get a job in a pub to pay your way through your studies, thereby forfeiting the Second Amendment of the Student Constitution (you shall have the right to play pool all day every day, stopping only to watch *Bodger And Badger* repeats "for the vibe"). Or, you could stick to your guns and set out on the rocky but romantic road of student poverty.

It is to these glorious heroes of the reheated baked bean we speak – yes, you lot, crowded around the back door of Sainsbury's at chucking out time or being escorted by the elbow from buses by undercover inspectors. Just follow our handy tips to blagging your way through studentdom and we could save you literally several pence a month. And should your mettle falter and the Wetherspoons muck bucket call you, think only this: would Mandela have given up and gone into telesales? Would Oscar Wilde have sold out his sexuality for a fiver an hour sprinkling mochas? Why no, they would have held their heads high and boomed, "Do not oppress me with your offer of a proper job, sir, for I am a student and students exist only to study. Er, and play pool. You finished with those Rolos?"

EATING

In the world of student blagging, as in international arms smuggling, it's not what you know but who you've pretended to like that makes all the difference.

In your first week at university, make a fully-paid visit to your local pizza parlour/curry house. You'll be served by a second-year student who didn't have the willpower to follow the True Way. Engage them in light-hearted college banter ("No way, you didn't get a B and two Cs as well! Who'd have thought it!"; "Wow, I'm a big fan of Jamie Theakston too!"). Make them your best and closest friend and – *voilà!* – drastically discounted, if not completely gratis, quality meals are yours for your entire student career.



Also, aside from frequenting the position in your local shopping centre where free samples are usually distributed and coffee chains at closing time (they have to get rid of all those day-fresh muffins somewhere), look out for local delivery services boasting 'If your food is not with you in half an hour, it's yours for free'. Order some food and, when the delivery stooge arrives, pretend to have difficulty opening your front door until the time is up (note: this only works once for each establishment).

The eagle-eyed blagger can also spot a chocolate bar ready to fall out of its dispensing machine holder from 500 paces and will know precisely the spot on the machine to karate-chop to dislodge it. You should also befriend the person in your halls who owns a sandwich toaster – they can make a bapfull of rat droppings into a meal worthy of a king's luncheon.

SAVING £750

DRINKING

If you're a girl, blagging an endless supply of free cocktails is a piece of piss: just dress up like Liz Hurley, head for the poshest hotel bar in town and pout at Japanese men in suits (don't forget the mace, though). For the average eczema-blighted geologist, however, it's not so easy. For you awaits the booze cruise – hire a van, drive it to Calais, spend your entire first term's loan on cheap piss and then sell it at a substantial profit from your college room (note: you may want to bring it back from France in a small tug under cover of darkness, disguised as that morning's herring catch).

You should also look out for any bars or clubs opening in your town as they invariably want to lure in the academics with Pound A Pint Nights or student discounts. The completely scabby scoundrel, meanwhile, will drink for a whole night on the Pint Spill Scam: stand by a bar with the dregs of your drink and, when slightly brushed by a fellow drinker, lurch violently forward and drop your pint on the floor, then demand he buy you another one. You can get away with this three or four times a night in the same pub if you're canny, but only try it if you look in any way 'hard' or you're gonna end up looking like Noel Gallagher after an argument with oncoming traffic.

SAVING £500

RECORDS

By far the biggest outlay for any self-mythologising student god is in recorded music. "Eeew, but you can just downleeewd it all from the eeenternet, caaarnt yeeeew," whines the Computer Science git cockroach next door. Well no, actually, you bloody can't, you twat. Have you tried it? It's fine if the only record you want in a year

WRH

POUND A PINT!

PHOTOGRAPHY: IPN ILLUSTRATION: MARC JONES

RADIO 4
GOTHAM!

is the new Oasis album with half-hour gaps in and sheep bleating over the chorus, but if you've the slightest interest in Preston School Of Industry you're up shit creek without a Napster. Instead, join the staff of your university newspaper and take over the music page by passing off *NME* reviews as your own work *(Note from IPC lawyers: don't actually do this or we'll have your nads on a stick).* You will instantly be sent every shitty release by every no-chance bandwagon-jumping 'garage rock' band in Britain plus, if you beg, some records you actually want. And who knows, stick with it and one day you might earn £4.37 by making up vacuous money-saving tips in the student guide of a national music publication.

SAVING £780

GIGS & CLUBS

It should be your mission throughout your undergraduate years to be on every guestlist within a 50-mile radius. If you followed the advice above this is easy: you're already the Steven Wells of Keele, just phone up the regional PR and shout 'Don't you know who I think I am?!' until they put you down. Otherwise you need to either a) seduce your local promoter or b) start a band. You only have to play one gig then split up, but you'll get to meet the promoters and can leech off them forever – just remind them regularly that you're putting together your new project "and Bonehead's onboard". Promoters are terrified of being rude to someone who might turn out to be – gasp! – the next James Walsh. Failing that, sucking off bouncers still works for us.

SAVING £728

CLOTHES

Go to the corner of your Halls Of Residence room, stand on a chair and lift a section of the polystyrene ceiling tiles. Behind it you'll find the pyjama bottoms your room's previous resident used to hang themselves. Your free student clobber collection is begun!

Stealing wheelbarrows from small children on Guy Fawkes night can keep you in scarves, thick woollen overcoats and pointy paper hats for the rest of the year. Furthermore, at your grandfather's funeral, suggest to your grandma that you had a great deal of sentimental affection for all his clothes and – ta-daa! – you've got a full wardrobe of Strokes-style retro cool threads that'll make you a dandy about the Christopher Biggins Memorial Bar.

SAVING £500

TOTAL SAVING: £3,258

BELFAST.

Ash aren't actually from here, but then neither are The Corrs

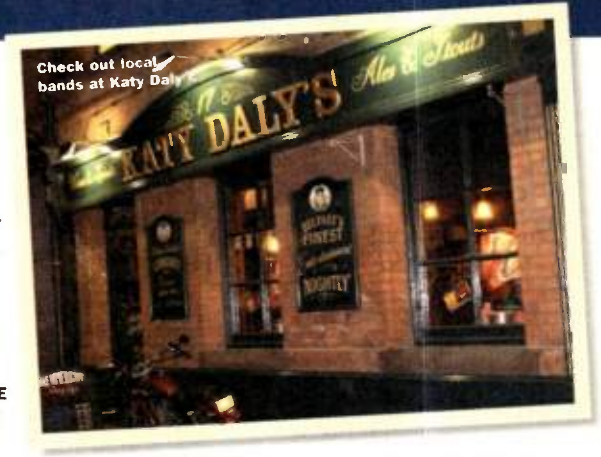
WHERE TO HEAR NME MUSIC

CLUBS

Limelight: have a Shag here

Sophisticated it ain't, but for non-pretentious, attitude-free silliness during the week you really have to go to the infamous **SHAG** (Tuesdays, 10pm-1.30am) at The Limelight (17 Ormeau Avenue). Music is predominantly alternative and indie, albeit with a fairly large slab of cheese. Entry is just £2 while drinks promotions mean that a bottle of lager could cost you as little as £1. Other nights are held there at weekends but Shag is the one to go for. Belfast's premier dance music club is **SHINE**, held over two rooms at the Mandela Hall, Belfast University, on Saturday nights (9pm-2.30am). The £10 entry fee (£8 for members) is a small price to pay to hear the world's finest techno and tech house DJs. Carl Cox, Laurent Garnier, Richie Hawtin, Aphex Twin, Slam, Dave Clarke, Justin Robertson, Mr C and Green Velvet have all played there. Also, watch out for the excellent nights run by Belfast's own DJ legend, David Holmes.

GIG VENUES



Check out local bands at Katy Daly's

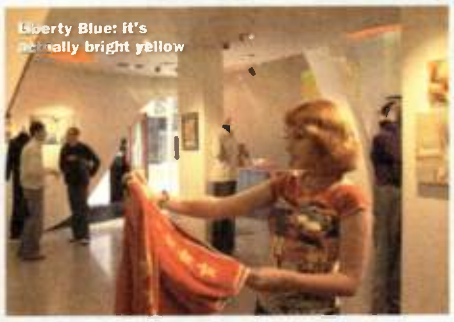
The 500-capacity **LIMELIGHT** is undoubtedly the city's best venue for live music – Coldplay, Ash, Badly Drawn Boy, JJ72, The Strokes, The Hives and The Music have been recent big draws. To sample local talent you only have to go next door to the adjacent bar venue **KATY DALY'S**. The Tuesday Night Music Club (9pm-2am, £2 entry) is their weekly showcase night for Belfast acts and it also hosts club nights specialising in experimental music. There are plenty of other small venues where you can catch local talent – check out **THE FRONT PAGE** (106-110 Upper Donegal Street) and **THE ROTTERDAM BAR** (54 Pilot St). The **EMPIRE** (40-42 Botanic Ave) hosts a very wide-range of alternative events, but most established acts go to **ULSTER HALL** or **WATERFRONT HALL**. while superleague bands – and, indeed, Belfast's Superleague ice hockey team – play at the **ODYSSEY ARENA** which has a capacity of nearly 9,000 for gigs.

DRINKING

There's plenty going on at Auntie Annie's

We like **AUNT ANNIE'S** (44 Dublin Rd), which always has lots going on upstairs and the off-beat **MENAGERIE** (30 University St). You might want to avoid the big, crowded and often messy **LAVERY'S** (Lavs) and **BOTANIC INN** (The Bot). Much more classy, with prices to match, are **APARTMENT** (4 Donegal Square West) and **TATU** (701 Lisburn Road).

SHOPPING



Liberty Blue: it's actually bright yellow

For affordable retro clothes (denim and leather jackets, '70 shirts, flares, cords etc), head straight to **LIBERTY BLUE**, the unmissable bright yellow shop at 209 Lisburn Road. Also well worth a visit is **RUSTY ZIP** on Botanic Avenue. Rummage around there and you'll find some great, bargain-priced second-hand clobber.

BUYING MUSIC

Backbeat: good for all kinds of music

MONO
MONO MON
MO

The legendary **GOOD VIBRATIONS** (run by Terri Hooley, the man who discovered The Undertones) has closed down, but is rumoured to be reopening at some point. You'll always find something of interest at **BACKBEAT** (121 Great Victoria St), which has stuff from pretty much every genre and era on vinyl and CD. And **HECTOR'S HOUSE** at 5 North St.

HANGING OUT

The view from Cave Hill is worth the climb

Take a walk up Antrim Road to **CAVE HILL** for stunning views across the city and Belfast Lough. Local feature Napoleon's Nose resembles a man lying down with his nose pointing skywards, and is said to have inspired Jonathan Swift's description of Gulliver in Lilliput in *Gulliver's Travels*. Nearby is the excellent **BELFAST ZOO** (open 10am-2.30pm in the winter, £6 admission).

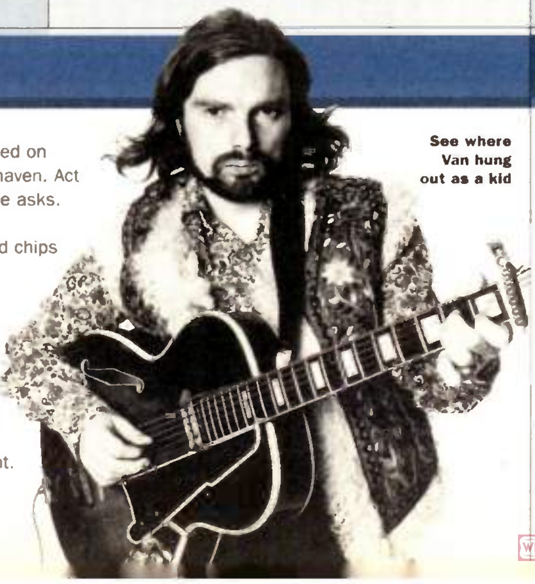
ESSENTIAL FACTS

- Come 1am on a Sunday morning, Vico's, secreted on Brunswick Street behind Robinson's, will be your haven. Act sober, knock the door and pay the bouncer what he asks.

- On Bradbury Place, you will get the best fish and chips you'll eat in your life in Bishops.

- Visit Cyprus Avenue. Stately, tree-lined and grand, it's where Van Morrison wandered as a kid and provided the mystical images for some of his best, and most enduring, early songs.

- Learn the number for Dial-a-Drink – a taxi service that will bring you drink in the dead of night.



See where Van hung out as a kid

LOCAL FACTS FROM LOCAL PEOPLE

David Holmes likes to check out the Holy Land

DAVID HOLMES

"It's become a completely different place than it was five years ago. It's become like any other city in the British Isles, thanks to huge developments. There's loft-style apartments overlooking the river, new hotels, restaurants and clubs opening every week and there's new court-houses, ironically. It's happening because people feel less threatened. I think any city that has endured the kind of turmoil Belfast has, when it all seems to be over they'll start to develop the city. There's a good restaurant called Ten Square, which does quite eclectic food from Nobu to good European food and there's a place called the Holy Land because it's got Jerusalem Street and Palestine Street in it. It's full of bookshops and every time I go down there there's two or three new places opened."

PHOTOGRAPHY: PACEMAKER/JAMES STAFFORD

WRH

SEE PAGE 14 FOR DETAILS, OR LOG ONTO WWW.VODAFONE.CO.UK/STUDENTOFFER

vodafone

BRISTOL

It's Tricky to avoid Massive Attack but there's more than just trip-hop

WHERE TO HEAR NME MUSIC

CLUBS

Level is a great place to lounge

For retro madness head to **STONED LOVE** on Fridays (10pm-3am) at The Old Porthouse on Prince Street. Recent guest DJs have included Mani, Andy Rourke from The Smiths and Clint Boon. On Saturdays, the venue hosts Klub Kute, a similar night which is busier but doesn't quite have the same vibe. Also on Saturdays is **RAMSHACKLE** at Bristol Academy (Frogmore St) with alternative anthems and beats, funk and northern soul in the second room and harder stuff upstairs. Entry is £5, or free if you're at a preceding gig. Far more select is **THE CUBE** (4 Princess Row, King Square). This old cinema hosts alternative club nights following art-house movies. Also dead cool is **LEVEL** (24 Park Row), modelled on a '60s airport lounge. It hosts electro, hip-hop and house nights. Avoid Evolution (on the waterfront) and The Works (Broadmead), which are full of sporty types and Meaders.

GIG VENUES

The likes of The Strokes have played The Louisiana

the LOUISIANA

The best place to see new and upcoming bands in Bristol is **THE LOUISIANA** at Bathurst Parade, Wapping Rd, where The Strokes, The White Stripes, The Vines and The Von Bondies have all recently graced the stage. Capacity is around just 200, so inevitably it can get very hot and sweaty – but you can head to the large bar in the pub downstairs if it gets a bit too much. Slightly larger, but equally popular is the **FLEECE AND FIRKIN** which is hidden away at 12 St Thomas St (a side street off Victoria St) and attracts a similar calibre of acts – although you might catch a dodgy covers band if you're unlucky. The city's major live music venue, however, is the **BRISTOL ACADEMY**. This is where all the big touring acts play, and it will also be the venue for the Bristol leg of the *NME* Term Warfare tour – featuring The Vines, Nada Surf and The Bandits – later this month.

DRINKING

Nocturne: it's swish but pricey

Bristol's coolest/ponciest bar is **NOCTURNE**, located behind an unassuming wooden door on Unity Street. Part-owned by Grant and 3-D from Massive Attack, it's a members-only bar but it is possible to blag your way in during the week. Expect to find a lavish leather interior, an amazing sound system, guest DJs… and astonishingly expensive drinks.

SHOPPING

Park Street is the place to find the best clothes shops

You've probably already been up **PARK STREET** which is home to the city's funkiest second-hand and vintage clothes shops. Not far away at The Exchange, off Corn Street (the pretty cobbled street between Baldwin St and High Street) is **ST NICHOLAS MARKET**, a sprawling mass of stalls selling crafts, home-grown produce, CDs and more besides.

BUYING MUSIC

Replay: get your second-hand records here

REPLAY, tucked away on the Haymarket Walk underpass (near the bus station) offers plenty of second-hand emo, industrial, punk and rock. Its other store, at 73 Park Street, has an extensive range of indie and dance CDs. Check out the excellent **IMPERIAL**, at 58 Park St, which stocks a wide range of stuff, and **FOPP** (at the bottom of the same street).

HANGING OUT

The "awesome" Clifton Suspension Bridge

Beyond the awesome Clifton Suspension Bridge lies **ASHTON COURT**, and more than 800 acres of chill-out space. Typically sharing the grounds with the deer are mountain bikers, horse-riders and golfers. Follow the long paths to the top for outstanding views of the city. Various events are held here every year, including music, balloon and kite festivals.

ESSENTIAL FACTS

- The stude-friendly residential area of Easton recently topped a national street crime poll.
- To speak Bristol put an L on the end of every word. Each sentence should sound like a question being asked by an angry policeman.
- The Ashton Court balloon festival fills the sky above Bristol with huge, throbbing, colourful globes every August. Fill in your own punchline here.
- Get fellow Bristol Uni student Euan Blair very drunk, take pictures of him face down in his own vomit and sell photos to the highest tabloid bidder.

Ashton Court: balloons a-go-go

LOCAL FACTS FROM LOCAL PEOPLE

Sean Cook gets his eggs at the York Café

SEAN COOK, LUPINE HOWL

"It's a very chilled out sort of town but there's a lot of nice bars and clubs to go to. Massive Attack have got their bar Nocturne, we're in there all the time, if you can get in. Getting to know one of Massive Attack helps, or getting recommended by someone who's already a member there. There's good nightlife around Clifton Village, you've got the Coronation Tap where you'll regularly see Massive Attack and the cast of *Casualty*. If you're into groovy '60s beat soul there's a good club called Espionage which they do on a big boat on the dock. It does still actually sail. And the York Café is notorious for its breakfasts. Three quid and you get a mountain of eggs and things."

PHOTOGRAPHY: JAMES LOOKER/ANDY WILLSHER

EDINBURGH

Music, shopping and enough booze to keep Idlewild happy…

WHERE TO HEAR NME MUSIC

CLUBS

The Wee Red Bar: it's small and, er, red

Edinburgh has an underdeveloped indie scene but keep an open mind and you'll discover some fine clubs. Top of our list is **THE EGG**, held (Saturdays) in The Wee Red Bar – that's the, er, small, red bar at the Edinburgh College Of Art (entrance via 74 Lauriston Place). Expect a blend of obscure northern soul, '70s classics, film scores and post-indie sounds and a very relaxed vibe. Admission is £4 and drink prices are very reasonable. Watch out for other regular and one-off events here too. Also well established – but nowhere near as intimate – is **EVOL** (Fridays) at the Liquid Rooms (9c Victoria St), where you'll hear a decent mash of alternative stuff. You'll probably want to avoid its cheap and cheesy student night **VOD:BALL**, but house club **COLOURS**, on the last Saturday of the month, is well worth a visit – X-Press 2 were recently guests there. Finally, watch for nights at La Belle Angele and The Honeycomb.

GIG VENUES

Most bands will have played the grimy but popular 800-capacity **LIQUID ROOMS** at some point (see Clubs). Suede, Garbage, The Music and The Coral are among those who have visited this year. Half the size, but still offering their share of up and coming talent, are **THE VENUE** (15-21 Calton Rd) and **LA BELLE ANGELE** (11 Hasties Close, off Cowgate), while several pubs in Edinburgh put on acoustic nights for raw, local talent, including the **WAVERLEY BAR** (3-5 St Mary's St) which has its (free) Out Of The Bedroom night on Thursdays, and the **BLACK BULL TAVERN** (43 Leith St) with live acoustic sessions (also free) on the same night. And big touring acts? They usually appear at the **CORN EXCHANGE**, the 2,800-capacity, concrete hanger-like venue, which is in Slateford, to the southwest of the city. The middle of nowhere. Random local trivia: Idlewild played their first ever gig, in early 1996, at the Subway nightclub (69 Cowgate).

Indie bands tend to stop off at the Liquid Rooms

DRINKING

EH1: good food, good beer, and it's open 'til 1am

The coolest joint in town is **EH1** (197 High St), a café-bar which offers good, cheap food and beer. It's open 9am-1am, with DJs usually playing from around 9pm. A more traditional fave is the **PEAR TREE HOUSE** (38 West Nicolson St), which has a great beer garden and, just next door, the equally recommended **BLIND POET** bar.

SHOPPING

WM Armstrong & Son: great for used gear

For a huge range of weird and wonderful second-hand clobber head to one of the **WM ARMSTRONG & SON** shops at 307 Cowgate, 83 The Grassmarket and 64 Clerk St. You should also find something of interest among the piles at **THE RUSTY ZIP** (14 Teviot Place). The hippest (and loudest) streetwear store in town is **CULT CLOTHING** at 7-9 North Bridge.

BUYING MUSIC

Avalanche has four shops in town

Offering new and second-hand CDs and vinyl, **AVALANCHE** has all bases covered with shops at 17 West Nicolson St, 2/3 Teviot Place, 63 Cockburn St and 28 Lady Lawson St. But **FOPP** (55 Cockburn St) is also worth a visit for cheap CDs and vinyl, while **RIPPING RECORDS** (91 South Bridge) is great place for buying gig tickets.

HANGING OUT

Take a trip out to the Botanical Gardens

Chill in the **PRINCES STREET GARDENS**, **THE MEADOWS** or, if you can stretch yourself and take a bus to Inverleith, the **BOTANICAL GARDENS**. The views and surroundings from the gardens are great, especially when the weather's half-decent. Mind you, the wardens don't seem to appreciate kids picnicking or having a smoke…

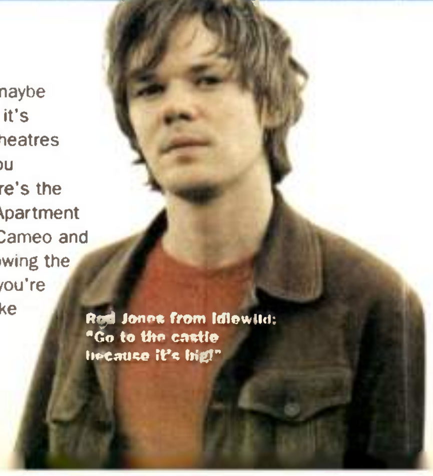
ESSENTIAL FACTS

- Ignore the goths on Cockburn Street. Staring will only encourage them.
- Avoid Calton Hill after dark.
- Pack an umbrella. Remember: if it's Edinburgh, it's raining. It's *always* raining.
- Asking for salt and vinegar in chippies is an offence. Ask for 'saltensoss'.
- Planning an after-dark tryst in Princes Street Gardens? Wear trainers. The groundskeeper can run like the wind…

LOCAL FACTS FROM LOCAL PEOPLE

ROD JONES, IDLEWILD

"It's a nice place to live, it's small and there's maybe not as much going on as in the bigger cities but it's certainly a picturesque place. There's loads of theatres and lots of stuff going on in August obviously. You should go to the castle because it's big and there's the fireworks during the festival and New Year. The Apartment is a good cheap restaurant, or Blonde, and the Cameo and Filmhouse are really nice art-house cinemas showing the more avant-garde films and you can drink while you're watching the films. And on Saturday nights we like going down The Gilded Saloon. There's a club night where Stuart from Mogwai DJs."



Rod Jones from Idlewild: "Go to the castle because it's big!"

PHOTOGRAPHY: DREW FARRELL/IPN/ANDY WILLSHER

WRH

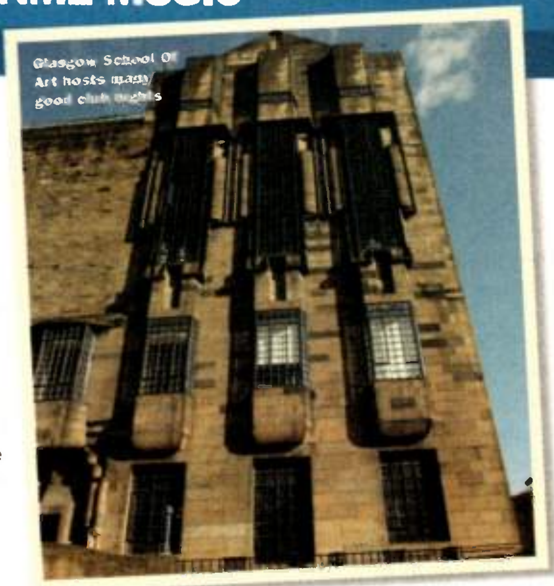
GLASGOW

For great gigs and mammoth drinking, there's nowhere better

WHERE TO HEAR NME MUSIC

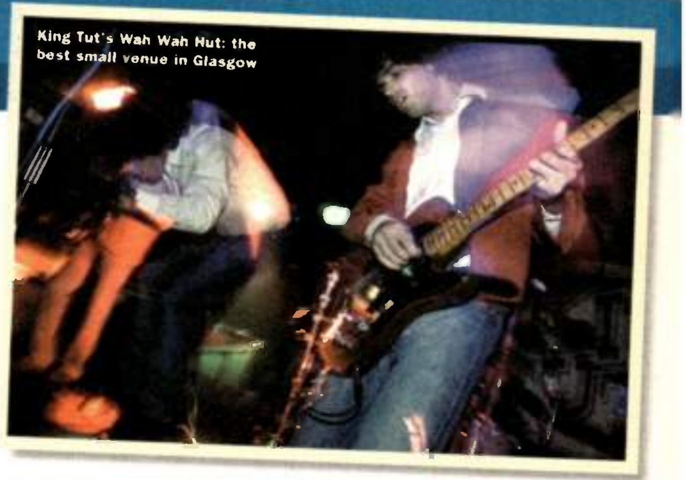
CLUBS

Looking for something cool and leftfield? Watch for nights at The Vic at Glasgow School Of Art (167 Renfrew St). Held here every Saturday is **DIVINE**, an excellent club that mixes northern soul, pop and sleaze-funk. Other regular events at the two-floor, 800-capacity venue include **FREAK MOVES** (hip-hop), **JUICE** (electro/techno) and **MY MACHINES** (experimental beats). The booze is cheap and the vibe friendly. Expect the unexpected (techno, punk, electroclash and live audio/visual experiments) at the notoriously bonkers **OPTIMO** (Sundays at Mas, 29 Royal Exchange Square). Also at Mas is **FOOL'S GOLD** (Thursdays), with indie classics, hip-hop and rock, and cheap drinks at the bars. The Arches (253 Argyle St), second home of the Slam DJs, is the best dance venue in town.



Glasgow School Of Art hosts many good club nights

GIG VENUES



King Tut's Wah Wah Hut: the best small venue in Glasgow

With the number of great bands to have emerged from the city over the last few years, it's not surprising that Glasgow has a brilliant live music scene. The first point of call for up-and-coming bands is usually **KING TUT'S WAH WAH HUT** at 272a St Vincent St. This intimate venue, which has a capacity of around 300, hosts gigs virtually every night of the week. Other good venues for spotting fresh talent include the basement at the brilliant **NICE'N'SLEAZY**, opposite The Garage at 421 Sauchiehall St, and **BARFLY** (previously the 13th Note) at 260 Clyde St. And the best venue for established acts? Well, the SECC is cool, but there's really only one choice: **BARROWLANDS**, at 244 Gallowgate, where anyone who is anyone in the music world has played. Full of character and history – and, at its best, 1,900 mad Scots jumping up and down in unison – Barrowlands is the UK's best live venue. Visit often.

DRINKING

Republic: a ton of beers

REPUBLIC
PIZZERIA

There are literally dozens of good bars in the city centre but we particularly like **REPUBLIC BIER HALLE** at 9 Gordon St, off Buchanan St, which has around 100 different beers and good food (at fairly decent prices). If you're in the city's West End, head to the excellent Ashton Lane area to seek out **BAR BREL** and **CUL-DE-SAC**.

SHOPPING

Pick up cheap labels at Flip

Good for second-hand rummaging is **MR BEN**, to be found In an arch at 6 King's Court, King St. **FLIP** on St Vincent Street offers a mix of new and vintage streetwear including cheap Levi's and labelled gear. Cash to spare? Visit **CULT CLOTHING** (63-67 Queen St), plus **TRIBAL JUNKI** and **DR JIVES**, both on Candleriggs (Argyle St).

BUYING MUSIC

Missing: great place to buy or sell CDs

Visit the brilliant **MISSING** at 9-11 Wellington St, off Argyle St and 685 Great Western Road, to buy or offload CDs and records. Or there's the ever-reliable **FOPP** which has branches around the same areas, at 19 Union St and 358 Byres Rd. **ECHO** is across the road at 305-309 Byres Rd, and **AVALANCHE** is at 34 Dundas St.

HANGING OUT

Ashton Lane: Belle & Sebastian were here

On Sundays, if we're not in bed recovering from Saturday night, you'll find us mooching in and around the cafés and bars on **ASHTON LANE**, the cobbled strip just off Byres Road (where Belle & Sebastian met, trivia fans). If it's a nice day, you'll find the 85-acre **KELVINGROVE PARK** is a popular retreat for the partied out.

ESSENTIAL FACTS

- Don't expect to spot Belle & Sebastian in the Grosvenor Café. They know you're looking for them and they're hiding from you.
- Gasping for a post-club burger? Sleepless on Sauchiehall St serves lard-laced grub until 5.30am.
- Kelvingrove Park at night? Avoid as you would Hades.
- Don't touch the famous street cone on the head of the statue in George Square. You risk being lynched by enraged locals.

Belle & Sebastian: *they weren't* in the Grosvenor Café

PHOTOGRAPHY: DREW FARRELL

LOCAL FACTS FROM LOCAL PEOPLE

Stuart (left) likes a Cantonese greasy spoon

STUART HENDERSON, THE DELGADOS

"Make sure you go to China Buffet King's 24-hour buffet on Sauchiehall St; the Tron Theatre on Trongate, West 13th for legendary vegan options and, of course, any one of the spectacular Indian restaurants, let's say the Mother India near Charing Cross. Of course if you've already had a skinful, the only place to go is the Canton Express – a legendary Cantonese 'greasy spoon'. You'll simply not believe how good it is. Eat, drink, drink, eat, eat, drink, drink, skip lectures and be merry..."

LEEDS

The new jewel of the North. And damn fine shopping to boot

LEEDS CITY MARKETS

WHERE TO HEAR NME MUSIC

CLUBS

The **GARAGE** is still packing them in every Saturday night (11pm-3am, £4 entry). Held at The Cockpit and The Rocket on Swinegate, under Leeds City station, the club's visitors are as diverse as the music policy which covers A to Beck and much beyond, spread across three rooms. Hot, sweaty fun. The popular venues also host regular gigs – bands on nationwide tours appear down in The Cockpit, with smaller and local acts playing next door in The Rocket. **BAR PHONO** (10pm-3am) is a tiny and very cheap underground venue at 16 Merrion Centre, although you'll need to dodge the metal and goth nights there. Rather more stylish is Leeds University's large, modern club, **STYLUS**, which was named as best student union club in the UK at the Bar Entertainment & Dance Association awards. Places to avoid? Well, you probably won't want to go to the **MAJESTYK**, the tacky club where Leeds United players Lee Bowyer and Jonathan Woodgate drink – or, at least, used to.

The Cockpit: strap yourself in for some gig action

GIG VENUES

JOSEPH'S WELL (Chorley Lane, aka 'The Well') is tricky to find if you're travelling by car from out of town – ironic given that it's helped several local bands on the road to national success. Embrace and The Dandys are just two of the bands discovered in its 300-capacity back room. Aside from being a gig venue, this traditional-style pub serves up real ale, great food and some excellent comedy events. It opens at midday and closes at midnight (10.30pm Sundays). To get to it from Leeds University go north up Woodhouse Lane, take a left on Clarendon Road and follow the road until you reach Chorley Lane. Trust us, it's well worth finding. The two **UNIVERSITIES** host regular gigs, but when the legendary Town & Country Club closed down in 2000 the city was left without a decent-sized, purpose-built indoor venue. Still, **ROUNDHAY PARK** has hosted some high-profile outdoor events and the Leeds Festival will hopefully return to **TEMPLE NEWSAM** in 2003.

Leeds Uni: so cool they had The Strokes this year

DRINKING

Enjoy diverse sounds at the North Bar

NORTH BAR (24 New Briggate) offers a huge selection of beers, serves snacks and opens 'til 2am at weekends with eclectic music on the decks. Just around the corner at 18 Merrion Street is **MOJO**, the busy rock'n'roll theme cocktail bar. The stylish **NORMAN** is hidden away at 36 Call Lane. Look for the door made of burnt toast!

SHOPPING

Corn Exchange: second-hand nirvana

Leeds' most interesting shops (plus a few tacky ones) are in and around the three-floor **CORN EXCHANGE** on Call Lane, near the large **KIRKGATE MARKET** on Vicar Lane. Inside the Exchange you'll find second-hand clothes, books, artwork, records and, of course, assorted hippy stuff. Check out **HIPPYPOTTERMOUSE** and **GRIN**, both on the ground floor.

BUYING MUSIC

TET
NU SKOOL JAZZ / FUTURE FUNK

Crash Records: two floors of tunes

Head to **CRASH RECORDS** (35 The Headrow), which is crammed full of indie, nu-metal and punk CDs at ground level with a very impressive range of dance vinyl down in the basement. For second-hand vinyl go to **RELICS** (53 New Briggate) and for cheap CDs, go to the **POLAR BEAR** shop around the corner at 4-5 Grand Arcade.

HANGING OUT

The dales: get a pram and live out your *Last Of The Summer Wine* fantasies

For a serious day out take a X84 or 784 bus from town ten miles out to **OTLEY CHEVIN** to see the fantastic scenery on the edge of the Yorkshire Dales. At the foot of the high, tree-lined ridge lies the picturesque market town of Otley, which is filled with loads of little pubs that do excellent Sunday lunches.

ESSENTIAL FACTS

- Whatever your sexual persuasion, be aware that beer is a pound a pint on Mondays in gay nighterie Queen's Court.
- Go on the revolving dancefloor in Planet Earth once. And once only.
- That occasional revolting smell in the lower half of the city centre is Tetley's Brewery. Go round the museum next door if you're really, really bored.
- Best pool tables: The Hyde Park pub and The Faversham (both near Leeds University). There's the Elbow Room in Call Lane too, which opens late.

Top of the hops: the Tetley brewery museum

LOCAL FACTS FROM LOCAL PEOPLE

DAVE BEER, BACK TO BASICS

"Leeds has 60,000 students every year, so there's loads for them to do. There's probably more clubs now in Leeds than ever. The only thing missing is a big live venue, but the club scene is going off every night. We have The Space and RPM and Rehab. There's tons of pubs – in town it's become more of a café/bar society, places like Norman, and all round the Corn Exchange there's plenty of bars. There's not so much of a band culture but the club culture has made up for the lack of bands over the years."

The aptly named Dave Beer

PHOTOGRAPHY: ALYSON BLANCHARD/CAVENDISH PRESS/
TINA KORHONEN/MARTYN GOODACRE

LONDON

The Queen and NME both live here. Not together though

WHERE TO HEAR NME MUSIC

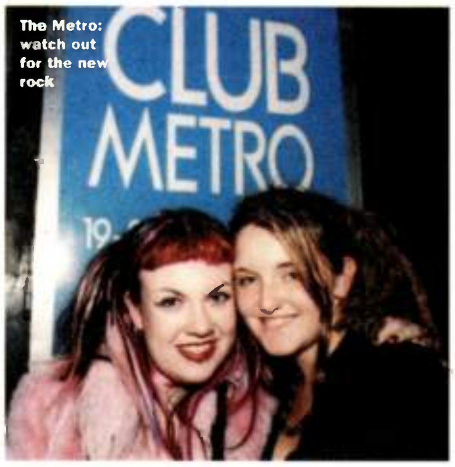
CLUBS

Get trashed at Trash: skinny ties optional

With a music 'policy' that encompasses anything from Blondie and The Clash to Fischerspooner and The Strokes, **TRASH**, held every Monday at The End (West Central St, WC1. Tottenham Court Road tube) is hard to pigeonhole but highly recommended. Watch out for PAs and guest DJs – past performers include Peaches, Ladytron and Soulwax. The vibe is glam-indie, but entry is a just £4 and drinks are reasonably priced. The fact that The End is a brilliantly designed club with one of the best sound systems in town helps, too. Trash gets busy; aim to get there soon after the 10pm opening (it closes at 3am). AKA, the pre-club bar is just next door. Other good club nights in town include **METAL BOX** at Gossips (Dean St, W1. Tottenham Court Road tube) and **COLLIDE-A-SCOPE** on Saturdays at Kings (The Macadam Building, Surrey St, WC2. Temple tube).

GIG VENUES

Usually associated with club nights, **CLUB METRO** (19-23 Oxford St, W1. Tottenham Court Road tube) is a great low-ceilinged club opposite Virgin Megastore that's fast becoming an established venue for cool gigs. Watch out for the Artrocker nights which have provided a platform for bands such as The Pattern and The D4. Admission into gigs is around £4-£6, but you can usually stay on for free for the club nights, which run from 11pm-3am. These include Beautiful People (Tuesdays – essentially a rock night but anything goes) and Death Disco (Thursdays). The latter has recently seen The Libertines play a surprise gig plus a DJ set from Courtney Love. London has some great venues – **BRIXTON ACADEMY** (Stockwell Rd, SW9. Brixton tube) and the **ASTORIA** (Charing Cross Rd, WC2. Tottenham Court Road tube) are among the best – so if your favourite act is playing the ghastly Wembley Arena (crap acoustics, no drinking or smoking), it's time to find a new favourite band.



The Metro: watch out for the new rock

DRINKING

The Social: give yourself ten I-Spy points for spotting Starsailor, five for someone from *NME* in here

Despite its low-profile location, a great jukebox, brilliant DJs and live acoustic nights plus an indisputable coolness ensure that **THE SOCIAL** (Little Portland St, W1. Oxford Circus tube) is always jam-packed – usually with music industry types and *NME* scribes. Drinks are slightly higher than pub prices, but the great, cheap 'comfort' bar food menu makes up for it.

SHOPPING

Spitalfields: a better class of tat, trust us

London has more than 50 street markets, but many of the big ones, like **CAMDEN** (Camden High St. Camden tube) can get rammed with tourists. More sedate is **SPITALFIELDS** market (Brushfield St, E1. Liverpool Street tube) where you'll find clothes, collectibles and crafts. Sunday is the busiest day and there's a books and records fair held there every Wednesday.

BUYING MUSIC

Reckless: service with a smile

Just two minutes' walk from the huge Oxford Circus **HMV** lies Berwick St. There's not enough space to list all the brilliant shops here, but check out **RECKLESS**, **MR CD**, **SELECTADISC** and **SISTER RAY**. The legendary **ROUGH TRADE** shops are at 130 Talbot Rd, W11 (Ladbroke Grove tube) and Neals Yard, Covent Garden, WC2 (Covent Garden tube).

HANGING OUT

Primrose Hill: look, wide open spaces. And only moments from Camden

With unparalleled views across London, **PRIMROSE HILL**, just north of Regents Park (Chalk Farm tube) is a great place for shaking off last night's hangover. You know you're in a good spot when you see the "view's so nice!" graffiti on the path. In need of the hair of the dog? Try nearby pub The Adelaide (143 Adelaide Rd, NW3) which serves great Thai food.

ESSENTIAL FACTS

- Don't buy drugs from the blokes outside Camden or Brixton tube stations. They're rubbish.

- Head for Hanway Street (behind Oxford St) for legal and not-so-legal after-hours drinking establishments.

- Your rock'n'roll pub crawl should take in Filthy MacNasty's (The Libertines work here), the Mac Bar Monday pop quiz in Camden and The Sun pub in Soho, namechecked in Underworld's 'Born Slippy'.

- Go to Camden if you want to meet musicians from 1995, Notting Hill for the musicians from '95 that got rich and Shoreditch for stars of the future.

Camden: just say no

PHOTOGRAPHY: SANNA CHARLES/ROGER SARGENT

LOCAL FACTS FROM LOCAL PEOPLE

CARL, THE LIBERTINES

"Just pub crawl towards the east and if you're lucky then you'll end up Shoreditch way and if you're not lucky you'll end up in Poplar or somewhere. There's a whole bunch of clubs in Shoreditch. Or You could go down the Hen And Chickens theatre pub and see some avant-garde theatre shit. And then you wanna go down deep, dark Soho and get preyed on by some sharks. Bring bags of money, stagger into Raymond's Revue Bar and talk to as many people on the street as possible."

Carl: go east, young students

MANCHESTER

As Ian Brown once said, it's got everything except a beach

WHERE TO HEAR NME MUSIC

CLUBS

5th Avenue is an industrial-style club with an excellent sound system, which is tucked away at 121 on Princess St. On Thursdays it's **BACK BY DEMAND** night where drinks start at just 50p (which helps explain why it's one of the biggest student nights in town). 5th Avenue is also open for similar nights on Mondays, Fridays and Saturdays. For more cheap drinks and messiness try **RESURRECTION** (Fridays) at popular dive 42nd Street (2 Bootle St). Rather more underground is **CLUB SUICIDE**, Superstring's irregular electro-punk night (currently at the Night & Day Café, see right), where recent typical guests have included Mum&Dad and Hoggboy. For dance fans, the legendary **TRIBAL SESSIONS** (Fridays at Sankeys Soap, Beehive Mill, Jersey St) is an absolute must. And, for a laugh, why not visit Bernard Manning's Embassy Club in Harpurhey? No? OK then…

The Night & Day Café: a hotbed of talent

GIG VENUES

You can almost smell the history (at least, we think that's what it is) downstairs at **THE ROADHOUSE** (8 Newton St). Since opening in 1983, this sticky-floored venue has become *the* place in Manchester to catch up-and-coming acts. Oasis, Ash, Muse, Coldplay and The White Stripes have all played there, and recent visitors have included Oceansize and Moco. Go regularly and you're guaranteed to see future *NME* cover stars. Another hotbed for new talent, **THE NIGHT & DAY CAFE**, is just around the corner at 26 Oxford Street (next to the Dry Bar). This tiny, laid-back café-bar hosts club nights and live music in its back room 'til late on most nights. At the other end of the size scale, the city has some fine gig venues including the **ACADEMY** and **APOLLO**, alongside the enormous **MEN ARENA** which is the largest indoor venue in the UK – and rather soulless.

See tomorrow's stars today at The Roadhouse

DRINKING

Get comfy on the sofas at Font

Drinking round Oxford Road? Head for Grosvenor St and the excellent **SAND BAR** (120, opposite The Hanger), an arty hang-out with a jukebox stacked with alt.classics. Good alternatives are **FONT** (7-9 New Wakefield St) and **KRO BAR** (325 Oxford Road). If you don't mind mainstream music, **BAA BAR** is the best of the trendy bars in the arches at Deansgate Locks.

SHOPPING

Find all the stalls you want at Afflecks Palace

Head for the **NORTHERN QUARTER** and the legendary **AFFLECKS PALACE** (52 Church St). This converted warehouse is packed with dozens of new and second-hand clothes stalls, shoe shops, jewellers, hair specialists, tattooists and more besides. For those itching to spend student loans, the fashionable shops and boutiques are in **KING STREET**.

BUYING MUSIC

Vinyl Exchange: they do CDs too

The biggest and best second-hand record dealer is **VINYL EXCHANGE** (18 Oldham St & 67 Bridge St). Don't be mislead by the name – they also buy and sell CDs. Also recommended are the ever-popular **PICCADILLY RECORDS** (51 Oldham St), **FAT CITY** (20 Oldham St) and the city's best dance specialists, **EASTERN BLOC** (5/6 Central Buildings).

HANGING OUT

Castlefield: canaltastic!

Take a bus or walk to the picturesque 'urban heritage park' of **CASTLEFIELD**. Chill out around the canals and viaducts and check out the modern amphitheatre and excellent **MUSEUM OF SCIENCE AND INDUSTRY** (Lower Byrom Street). A great place to eat and drink around here is the gorgeous **DUKES 92** pub (next to lock 92 of the Rochdale Canal).

ESSENTIAL FACTS

- The legendary Haçienda is now a la-di-da housing development but Sifter's Records, Burnage (as mentioned in Oasis' 'Shakermaker') still stands.

- Current watering hole *de rigueur* for Manc bands is Big Hands. Elbow and John Simm drink there.

- Piccadilly Gardens is a great place to get pissed or chat with Shaun Ryder. But try not to get caught in any running battles between moshers and scallies.

- Instead of using the busy cash machines on Oxford Road, you can get cashback at the Spar on the other side of the road.

Rub shoulders with Elbow at Big Hands

LOCAL FACTS FROM LOCAL PEOPLE

Cord: a good place to chill out

JEZ WILLIAMS, DOVES

"Don't go down Piccadilly 21, which is a 'shirt and tie'-style disco. Instead, Cord is a really cool chilled-out bar around the Northern Quarter where you can get a decent drink and hear some good music. Rockingham's (Harter St, off Princess St) is a wicked little venue – one night that's worth a look is the bi-monthly Hey Ladies night. And Café Pop (Oldham St) sells a bit of everything – vintage clothes, furniture and weird, kooky seven-inch records. The food's really good, too."

PHOTOGRAPHY: ALYSON BLANCHARD/
TOM SHEEHAN/IAN JENNINGS

WRH

SEE PAGE 14 FOR DETAILS, OR LOG ONTO WWW.VODAFONE.CO.UK/STUDENTOFFER

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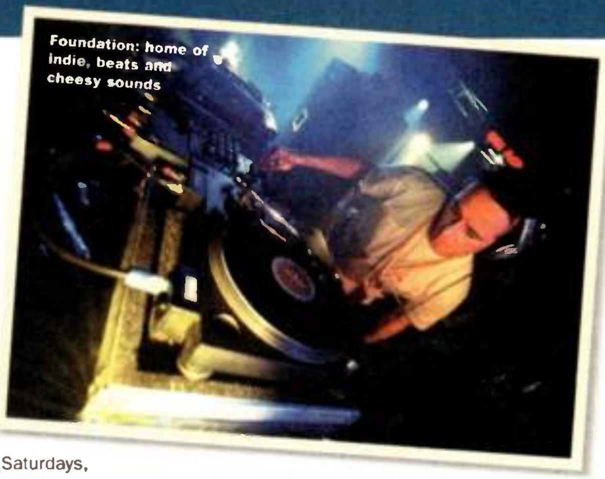
NEWCASTLE

Resist the cheesy house and join the alternative tune army

WHERE TO HEAR NME MUSIC

CLUBS



Foundation: home of indie, beats and cheesy sounds

For a city that prides itself on its nightlife, Newcastle is surprisingly short of alternative nights. The biggest is **STONE LOVE** (Thursdays at Foundation, 57 Melbourne Street), former site of the legendary Riverside venue (where Oasis once famously stormed offstage after Noel got smacked in the face). Expect a mash-up of popular indie and beats – and a fair sprinkling of cheese – with occasional guest DJs (New Order's Peter Hook recently played there). Also at Foundation is **SHINDIG** (Saturdays), the region's premier dance night. For underground, leftfield sounds check out **TRAVELLER** (Saturdays, Scotland Yard, Waterloo St). For unadulterated silliness (mullet rock, air guitar anthems, dodgy TV themes), try **CANDYGRAM** (Mondays, The Cooperage, 32 The Close, Quayside).

GIG VENUES

Rock out in the basement of the Head Of Steam

For local and, occasionally, touring bands, check out **THE CLUNY**, the converted warehouse at 36 Lime St. The 250-capacity room hosts gigs run by well-known local promoters Oozells, including a showcase night called Cluny Tunes, held on the last Thursday of every month. You'll also catch small bands in the backroom of the **CUMBERLAND ARMS**, just down the road at the far end of Byker Buildings, off Byker Bank. The railway buffet bar theme of the **HEAD OF STEAM** pub (2 Neville St) is pretty naff but it has an excellent basement venue for gigs. Watch out for The Walk ("lo-fi adventures in the underground") held there most Wednesdays. You'll catch touring bands at Newcastle and Northumbria **UNIVERSITIES** (both have large and smaller venues) and well-established acts appear at the 2,000-seat **NEWCASTLE CITY HALL** or, if you're really unlucky, the **TELEWEST ARENA**.

DRINKING

Stereo: a smart place to hang out

Popular pre-club hangout **STEREO**, on Sandgate, overlooks the Quayside and has a great sound system (swiped from the Haçienda) and a smart terrace. Other cool venues include the reasonably cheap **TRENT HOUSE** (1 Leazes Lane) and **THE TELEGRAPH** (on the corner of Orchard Stand Forth St).

SHOPPING

Flip through the rails at, er, Flip

THE HIGH BRIDGE area is wear *(Groan – Pun Monitor Ed)* it's at. For vintage denim, skinny shirts, leather jackets and 'ironic' T-shirts, head to **FLIP** (first floor, 101 Westgate Rd), but for *real* retro take a look at the fine **ATTICA**, next to The Guitar Shop at 2 Old George Yard. For labelled clothes try **MAVERICK** (29-31 High Bridge St).

BUYING MUSIC

RPM: for all your record-buying needs

Long-time local fave is **RPM** (25 High Bridge St) which has a wide range of CDs and vinyl, and very knowledgable staff. Just over the road is **SPIN**, which specialise in left-of-centre, guitar-based stuff. **STEEL WHEELS**, the second-hand dealer that is hugely popular with record collectors (including Noel Gallagher), has recently moved to 15-17 Vine Lane.

HANGING OUT

Get arty at the Jesmond Dene market

Not far from the city centre is **JESMOND DENE**, a pretty valley of babbling brooks, ponds and wildlife. An arts and craft festival is held here every Sunday. Walk to it or, if feeling lazy, hop on the Metro to Jesmond or West Jesmond and follow the signs. There are also some great little pubs at the top end of Osborne Road between the stations.

ESSENTIAL FACTS

- Step off the train at Newcastle's Central station and you're immediately faced with the former Vick And Comet pub, used in seminal Brit gangster flick *Get Carter*.
- Newcastle has Europe's only swivel bridge… although Gateshead claims to own half of it.
- Avoiding highbrow political satire, and concentrating on cheap laughs about farts and genitals, Newcastle is the home of *Viz* comic.
- Check out the statue of a vampire rabbit behind the cathedral. No-one knows why it's there.

PHOTOGRAPHY: NORTH NEWS AND PICTURES/ SAM JONES

Michael Caine dropped by the Vick And Comet In *Get Carter*

LOCAL FACTS FROM LOCAL PEOPLE

Matt Jones shows his colours at The Strawberry

MATT JONES, MINUTEMAN

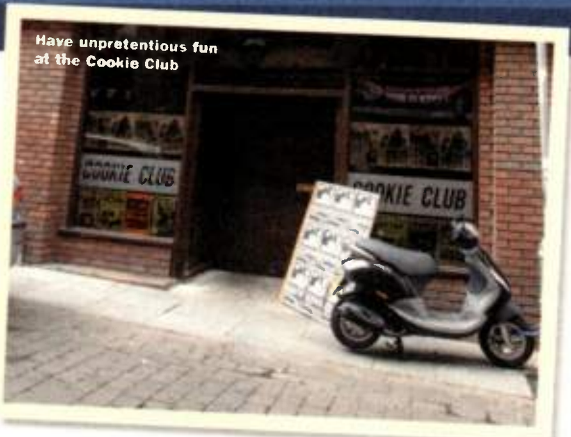
"Go to the Chillingham in Heaton, which is an extremely studenty club, and also The Strawberry, next to St James' Park. You've got to go there before a match in order to sample the local flavour. It's fairly scary and you shouldn't wear any colours from out of town. You can feel a bit like a fish out of water in Newcastle because everybody's so close – the Geordies are *extremely* Geordie. Go down on Quayside, there's some amazing bars, and in Chinatown there's Chinatown Express and it's dirt cheap and open really late at night."

NOTTINGHAM

A city full of girls – and Radio 1 are coming too!

WHERE TO HEAR NME MUSIC

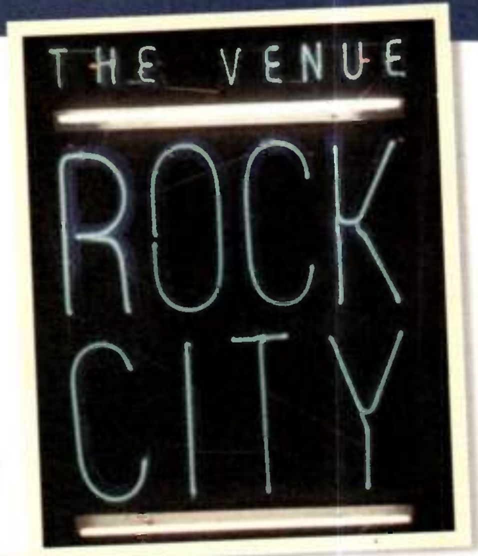
CLUBS


Have unpretentious fun at the Cookie Club

Not too many alternative nights to recommend in this house and cheese-obsessed city. It's not a club for the cool crowd – and, really, don't expect any superstar DJ appearances any time soon – but for cheap, unpretentious fun look to The Cookie Club (at 22 St James St). The regular mid-week nights there are **HAPPY MONDAYS** (yes, retro indie), **THE BIG WEDNESDAY** (alternative stuff upstairs, pop downstairs), and **REVOLVER** (Beatles, soul and psychedelic pop) on Thursdays. **TUNED** (Thursdays) is the big student night at Rock City (see Gig Venues), mixing indie and beats, while **CRASH** (Tuesdays), offers indie and nu-metal. Best option for dance heads is definitely The Bomb (45 Bridlesmith Gate). When the 600-capacity venue re-opens (it's currently being refurbished), watch out for progressive/tech house nights **TYRANT** and **DROP THE BOMB**, held on Saturdays. And then, of course, there's The Social (see Drinking)...

GIG VENUES

One venue dominates Nottingham's gig scene, and that's **ROCK CITY** (8 Talbot St). The two rooms there (with capacities of 1,900 and 350), and adjacent sister venue **THE RIG** (750 capacity) have several club nights in addition to playing host to local and touring bands. Pulp, Starsailor, Air, The Cooper Temple Clause and Black Rebel Motorcycle Club are among the notable names that have played there in the past year, although that list is about to get much longer. At the end of the month (October 25-31), Rock City will be the focal point for Radio 1's One Live week with Doves, Queens Of The Stone Age, DJ Shadow, The Vines, The Datsuns, The Streets and many others rolling into town. Elsewhere in Nottingham, bands in the Coldplay league appear at the 10,000-capacity **ARENA** (at the National Ice Centre, Lower Parliament St), and cheesier acts at the **ROYAL CONCERT HALL** (South Sherwood St).



DRINKING

The Social is the coolest bar in town

For drinks, fine bar snacks, and great music (an eclectic jukebox and regular DJ and acoustic sets), look no further than **THE SOCIAL** (on 23 Pelham St). Run by the Heavenly Social collective, it's without doubt the coolest bar in the city. Nearby, also in the Hockley area, the **WAX CAFE BAR** and **BROADWAY** (both on Broad St) are both highly recommended.

SHOPPING

Wild Clothing: retro clobber heaven

You'll find plenty of interesting – albeit often expensive – shops in the Hockley area ("the Soho of Nottingham" according to at least one local). For labels like Paul Frank, Stussy and 55DSL, and a heap of retro clothes imported by the owner direct from the States, head to **WILD CLOTHING**, set over two floors at 4-6 Broad St.

BUYING MUSIC

Find second-hand glories at Rob Smith Records

A great place for hunters of obscure second-hand vinyl is **ROB SMITH RECORDS** (4 Hurts Yard, off Upper Parliament St). Rob knows the score, but sometimes prices can be negotiated. The large **SELECTADISC** (at 19-21 Market St) offers a bit of everything, and don't miss the equally great **FOPP** around the corner at The Frontage, Queen St.

HANGING OUT

Good for birdwatching: the Arboretum

THE ARBORETUM – the well-kept grounds between Waverley St and Arboretum St – is about ten minutes' walk to the northwest of the city centre and is a great place to chill. After a heavy night you can talk to the ducks in the pond, debate the merits of keeping dozens of small birds in a huge cage or visit **THE PARK** pub nearby.

ESSENTIAL FACTS

- The obvious first: Nottingham has a 3:1 women-to-men ratio. Honestly, girls are *everywhere*.
- The city is currently in transport chaos while they build a new tram system. We strongly recommend you get a bike.
- Watch out for the fantastic alternative film seasons at the Broadway Cinema. Quentin Tarantino has been known to pop in.
- Beneath the city streets is an amazing labyrinth of more than 400 man-made caves which date from the 13th century.

That women-to-men ratio in full

LOCAL FACTS FROM LOCAL PEOPLE

Chris Olley points out the Torvill & Dean link

CHRIS OLLEY, SIX BY SEVEN

"When I was a student here I used to drink down the Old Angel, but there's loads of clubs here and The Social is awesome. They've built this big arena now, an ice stadium. Nottingham is famous, of course, for Torvill & Dean. You can go and see Nottingham Forest FC play if you're fucking stupid, or you can go down the boat club and go boating. There's the Theatre Royal that has Shakespeare productions and pantomimes, and there's the Royal Concert Hall where REM played."

PHOTOGRAPHY: NOTTINGHAM EVENING POST/
STEVE GULLICK/DANIEL NEWMAN

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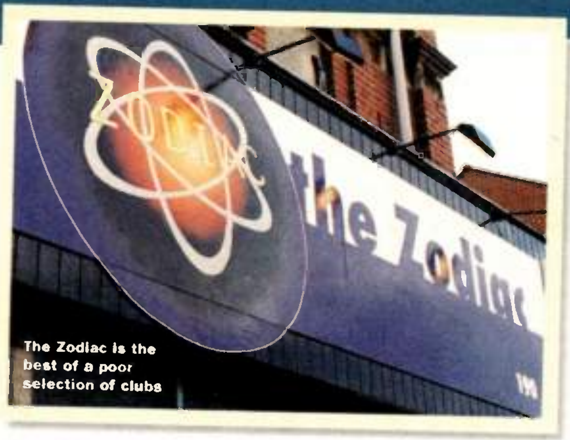
OXFORD

Radiohead are from here, you know

WHERE TO HEAR NME MUSIC

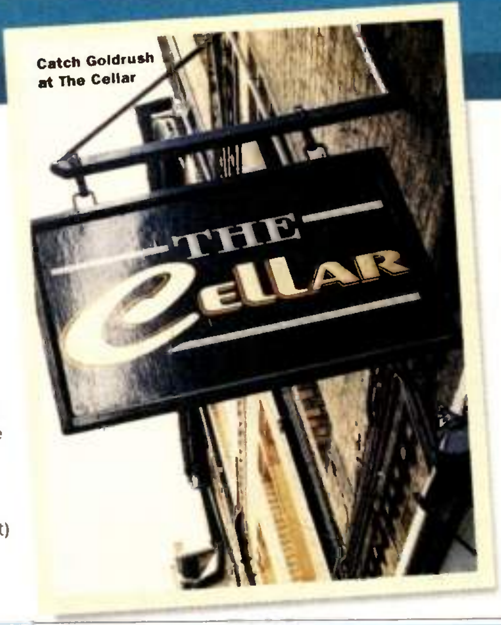
CLUBS


The Zodiac is the best of a poor selection of clubs

Most of the 'action' in Oxford centres around Cowley Road (the main student housing area) and, in particular, The Zodiac. **TRANSFORMATION**, held there every Saturday, is the only real club in town at weekends, but with its indie crossover music it's hardly cutting-edge. Also, the £6 admission is poor value given that it starts around 11pm and ends just three hours later (although you can check it out for free if you've been to a preceding gig). During term-time you'll find regular nights held at The Terminal, the big warehouse at Oxford Brookes Students' Union on the Headington Hill campus but, again, we're just telling you about it, not recommending you actually go. One club you'll definitely want to avoid is Park End (37-39 Park End St). It's just a meat market. So, the best club option for *NME* readers living in Oxford? Well, let's just say London is a mere hour-and-a-half away by coach...

GIG VENUES

For performances from alt.country rockers Goldrush and their mates, don't miss Truck Records' Trailer Park gigs held every other Monday (and occasionally other nights) at **THE CELLAR**. Formerly known as The Dolly, it's a tiny, low-ceilinged lounge bar next to the Purple Turtle at Frewin Court, Cornmarket. Truck offshoot Juggernaut put on One Louder nights every second Friday of the month upstairs at the **WHEATSHEAF HOTEL** (129 High Street). The backroom at the **BULLINGDON ARMS** pub ("The Bully"), 162 Cowley Road, is the place to see up-and-coming bands, while touring bands typically play along the road at **THE ZODIAC**. Here, gigs by promoters The Point have included The Strokes and The White Stripes' debut UK shows. Random Radiohead trivia: the band was originally discovered at the legendary Jericho Tavern (now the Philanderer & Firkin, Walton St) and the video for 'Creep' was filmed at The Zodiac, formerly known as The Venue.


Catch Goldrush at The Cellar

DRINKING

You can't beat a bit of Bully

the backroom
@ the bully

THE BULLINGDON ARMS (see Gig Venues) is the obvious hangout, but visit **THE NEW INN** (119 Cowley Rd) to spot local stars – or, at least, the ones that haven't moved away yet. For decent beer in a great setting, hunt out the 13th-century **TURF TAVERN**, which lies at the end of a gloomy alleyway at 4 Bath Place (off Holywell St).

SHOPPING

Find vintage gear at Uncle Sam's

Visit **UNCLE SAM'S** (25 Little Clarendon St) for great vintage clothing, particularly worn leather jackets, tight flares and bowling shirts. **BEAD GAMES** (40 Cowley Rd) also has some great second-hand clothes – and beads. For urbanwear go to **CULT CLOTHING** (Gloucester Green/Friar's Entry, just off St Giles). Bonus Radiohead fact: Thom Yorke once worked there.

BUYING MUSIC

Polar Bear: first stop for indie records

Check out **POLAR BEAR** (183 Cowley Road, opposite The Zodiac), for a good range of alternative records, and **AVID RECORDS** (4 Gloucester St), which stocks great second-hand stuff. Dance specialists **MASSIVE RECORDS** are at 95 Gloucester Green, and an excellent record fair is held at the Town Hall on the first Saturday of every month.

HANGING OUT

South Park (Radiohead gig not pictured)

We love **SOUTH PARK**, on the hill overlooking Brookes University in Headington, now, of course, best known for being the venue for Radiohead's now-legendary homecoming gig. On Sundays you're more likely to find us chilling out at the extraordinarily lovely **TROUT INN** on the river at Lower Wolvercote, just a few minutes' drive out of town.

ESSENTIAL FACTS

- Don't live beyond Tesco on Cowley Road, believing you will cycle to college/the library/lectures each day. You won't.
- To see how the other half live, try to wangle an invite to the posho night of drugs'n'debauchery that is the Piers Gaveston party.
- Don't join a rowing team. Due to ludicrous early morning training, you will never have a life again.
- If all else fails, head to St Clements, off Magdalen roundabout. You can get a bus from here to London 24 hours a day for £7 return.

Rowing: don't

PHOTOGRAPHY: PHIL WALLIS/PA

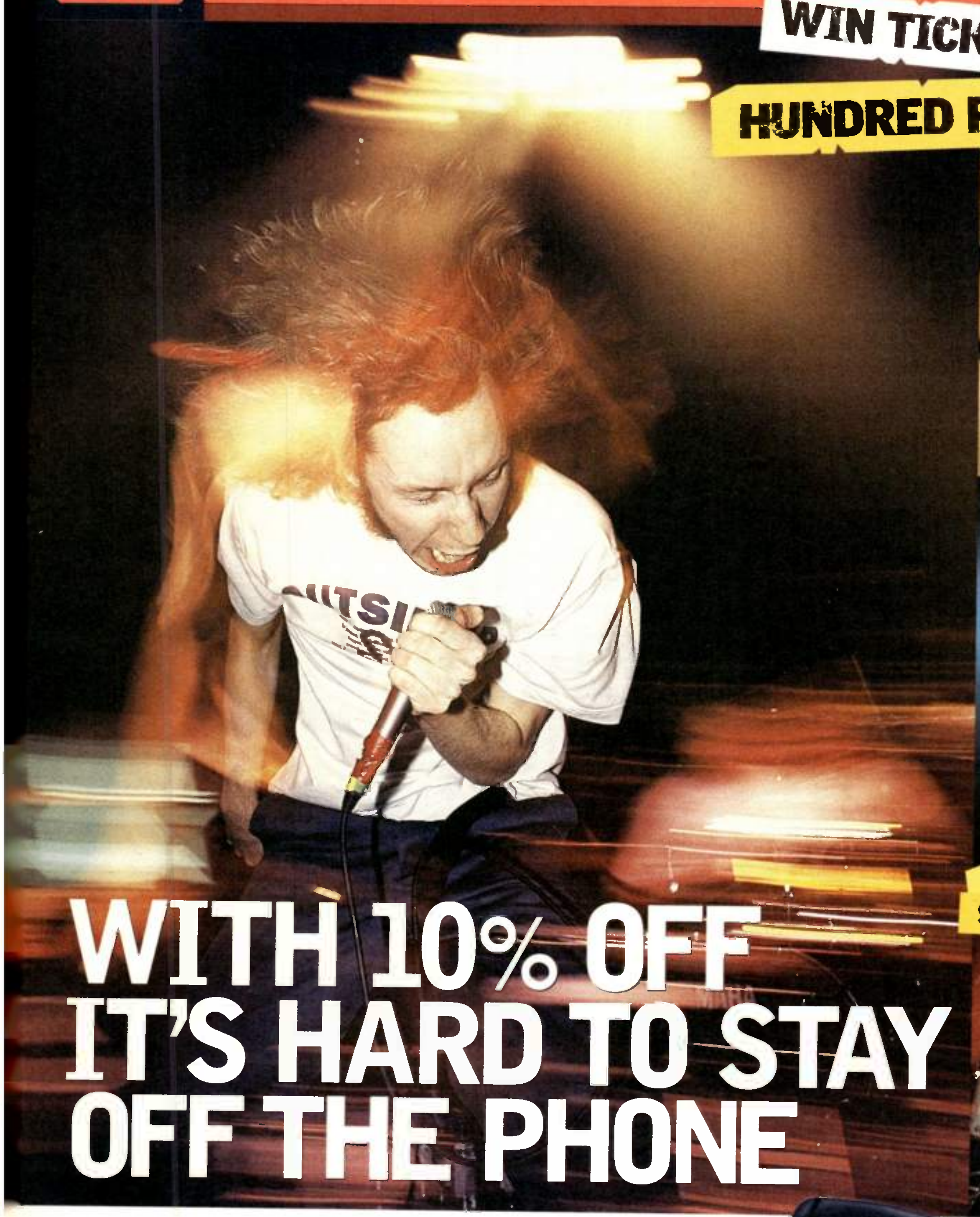
LOCAL FACTS FROM LOCAL PEOPLE

Robin (left): meet his girlfriend at the Wheatsheaf

ROBIN BENNETT, GOLDRUSH

"Firstly, drop out – you'll probably lead a more fulfilling life. Go to the Cowley Road because some students probably live here for years and don't realise it's there. Pretty much everything of interest in Oxford – venues, cafés, pubs – is on that one road. There's a good café called Cocos that looks expensive but isn't really. In town, the Wheatsheaf does live music still and my girlfriend works there. And there's The Cellar, where, aside from the Truck Records' Trailer Park nights, you can also get good cocktails. But don't go to the Park End club, it's just really bad chart music."

WIN TICKETS TO SEE



WITH 10% OFF IT'S HARD TO STAY OFF THE PHONE

HUNDRED REASONS

DOVES

THE VINES...

THE CORAL

THE ELECTRIC SOFT PARADE

It's 2am, there's a brilliant Come As Your Favourite *Phoenix Nights* Act party kicking off in your room, but how are you going to tell Gemma, who you snogged at the Big Quad toga barbeque last night, to get her arse across campus togged up as a huge tomato?... You're running late for the first meeting of the Naked Dangerous Sports Society and have completely forgotten the way to the Ant & Dec Are Gods bar... You're on a march in aid of Airdrops For Starving Sociology Undergrads and suddenly need to phone your mum to see if she's finished doing all of your laundry yet... With all of the new friends and drinking partners you'll be meeting in your first head-spinning few weeks of university, a mobile phone is a student's best friend.

But you've already got to survive the next six months on one six-pack of baked beans and whatever you can rustle up by raiding your dorm kitchen, so you've a budget to stick to, right? Well, Vodafone can ease your money hassles for your entire degree course! Simply step into your nearest Vodafone shop and they'll grant you a **10% discount on your monthly phone bills** for up to three years! So you'll be able to text in your votes for the next series of *I Used To Be A Celebrity, Get Me A New Career!* without worrying about crippling yourself financially.

And as an added bonus, if you connect to a pay monthly price plan at any Vodafone store, you'll be handed a totally free **Nokia 3510 handset** and two tickets for the forthcoming **Vodafone/*NME* Term Warfare** tour featuring **The Vines**! The tour kicks off at the Birmingham Academy (October 24) and then visits Bristol Academy (26), Glasgow Barrowlands (27), Manchester Academy (28), Nottingham Rock City (30), Cambridge Corn Exchange (November 1) and London Shepherd's Bush Empire (2-4). Alternatively you can choose tickets for forthcoming gigs by **Doves**, **Foo Fighters**, **Richard Ashcroft**, **Papa Roach**, **The Electric Soft Parade**, **DJ Shadow**, **The Coral**, **Badly Drawn Boy**, **Underworld**, **The Streets** or **Hundred Reasons**! And you'll be saving money when you phone your mates so they can listen to 'Get Free' and envy you to the point of derangement.

Tickets are limited and given out on a first-come, first-served basis, so best get your skates on. There's more details available at *www.vodafone.co.uk/studentoffer*. So go on, get 10 per cent more out of student life with Vodafone.

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TEXT TO WIN VINES STUFF!

Don't tell us, you were the biggest Holly Valance fan at your school and you really really need to reinvent yourself as an ultra-cool stude sex volcano as quickly as possible. But disaster! All you've got in your wardrobe are see-through chain-link mini-dresses and several crates of body oil. Well, Vodafone can even help you out there – they're giving away signed Vines T-shirts and CDs to 20 lucky winners in their Text To Win competition. All you have to do is text the answer to the following question to 07786 200303.

Who is celebrating their 50th birthday in 2002?
A: The Vines B: NME C: Vodafone

So text A B or C to the number above before November 3 to be in with a chance.

TERMS AND CONDITIONS

1. Open to UK residents aged 16 and over.
2. Text messages will be charged at standard rate according to your network tariff.
3. Closing date for receipt of entries 03.11.02
4. Winners will be notified by phone by 20.11.02
5. No purchase required. Send your name, address, mobile number and daytime telephone number 'Vodafone/NME Vines Merchandise Promotion', c/o Colourways Ltd, 21 Chambers Street, Hertford, SG14 1PL.
6. Only one entry per stamped envelope. Entries from agents/third parties are invalid.

To hear full terms and conditions call 08080 030800 free from any UK landline.

PHOTOGRAPHY: ROGER SARGENT/RICHARD SKIDMORE/ANDY WILLSHER

The Hives put pen to tablecloth

Muse's Matt Bellamy makes his mark

DECK THE HALLS – NME STYLE!

Sadly, this young lady is not part of the prize

Decorate your student halls with signed tablecloths, posters and T-shirts from Muse, Slipknot, The Cooper Temple Clause, The Hives, The Music!

Bob Marley smoking a spliff. *A Clockwork Orange*. Half a Von Bondies tour poster. *Pulp Fiction*. Lady tennis player scratching naked arse (for totally ironic reasons, obviously). Yes, get your SU Interior Design Secretary in and he can decorate your humble student hovel in the traditional Undergraduate About Town manner in seconds.

But student decoration doesn't end at a washing-up rota with 'What Is This? Nazi Germany!' scribbled on it. Thanks to *NME* you could have the most desirable wall hangings Leicester Plumbing College has ever seen!

You see, at every signing session we conducted over the festival period we asked the bands involved to scribble their territorial markings over a tablecloth, and now here's your chance to win them, hang them up in your student house and be the envy of your new friends.

We've five to give away, bearing the assorted scribbles of **Muse**, **Slipknot**, **Sum 41**, **The Cooper Temple Clause**, **The Electric Soft Parade**, **Amen**, **The Soundtrack Of Our Lives**, **New Found Glory**, **A**, **Haven**, **The Parkinsons**, **The Hives**, **The Music**, **Less Than Jake**, **Hundred Reasons**, **Puddle Of Mudd**, **The Kennedy Soundtrack**, **Princess Superstar**, **The BellRays** and **Andrew WK**! We won't tell you who's signed which cloth as it'll spoil the lucky dip-style fun, but whoever you get, you can always tell people that the unreadable ones are the Manics.

Plus! There'll be signed posters, T-shirts and general gubbins for the runners-up, so get your arse to the nearest postcard and answer this question:

At an *NME* signing session in Reading, a fan turned up dressed in a costume designed to honour which member of The Cooper Temple Clause?

Send to 'I'm A Student, Give Me A Tablecloth!', *NME*, 25th Floor, Kings Reach Tower, Stamford St, London SE1 9LS. Usual rules apply. The closing date is October 30, 2002.

PHOTOGRAPHY: JAMES LOOKER/RICHARD SKIDMORE

TEN ALBUMS EVERY STUDENT MUST OWN

Let our handy guide help you survive the halls of residence cred test, win friends and shag people

THE VELVET UNDERGROUND
THE VELVET UNDERGROUND AND NICO

Leather'n'shades New Yorkers, grumpy Welsh bloke, growly German chanteuse, bad drugs and sneering: this album couldn't appeal to students more if it came with a voucher for 50p off a crate of Pot Noodle. Essential if you want to get a shag out of anyone, ever.

LOVE FOREVER CHANGES

The eternal spliff barney over 'Best Album Ever Apart From Radiohead Obviously' has batted back and forth between 'Revolver', 'Pet Sounds' and 'Elaine Paige Sings Queen' for decades now. But the hip and discerning nu stude will slip this on, wink slyly and murmur, "I'm with The Coral, man."

TELEVISION
MARQUEE MOON

To prove that you were into The Strokes before The Strokes were into The Strokes.

BLONDIE
PARALLEL LINES

Ice-maiden cool, excruciatingly credible and guaranteed to pack your dorm room full of people bouncing off the walls and downing Vodka Mule like there's no Keats seminar tomorrow.

PAVEMENT
SLANTED AND ENCHANTED

At some point within the first 15 seconds of your university life, talk will turn to 'Nevermind' by Nirvana. At which point you whip out this record and go, "But a-ha! Nirvana were great, but this is the *really* cool US alt.grunge collection." You will instantly be asked to join every band within a five-mile radius.

THE SMITHS
STRANGEWAYS, HERE WE COME

At some point in the first 30 seconds of your university life, talk will turn to 'The Queen Is Dead' by The Smiths. At which point you whip out this record and go, "But a-ha! *Actually* this one's a lot better and it hasn't got 'Some Girls Are Bigger Than Others' on it." You will instantly be asked to join every Romantic Poetry study group within… etc.

MARVIN GAYE
WHAT'S GOING ON

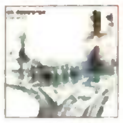
You might not know your NATO resolutions from your elbow, but pulling that horny Revolutionary Marxist in your tutorial group is easy with this legendary concoction of politics and saucy shagging noises. Ooh, Edwina, you minx…

DAVID BOWIE
HUNKY DORY

Even up until the mid-'80s the average student's spliff-rolling surface of choice was Pink Floyd's 'Dark Side Of The Moon', but you're simply nobody about campus these days, dahling, unless you can construct a foot-long Coventry Cucumber on Dame Dave's early masterpiece. Must be a vinyl copy, mind.

MASSIVE ATTACK
BLUE LINES

Only while holed up in student accommodation can you get stoned to a state of acute paranoia and dream of one day living in the luxury of a council block in the Bristol ghetto with all the crack you can eat. After university you'll get a loft apartment in Docklands and never listen to this record again.



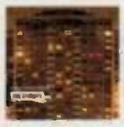
RADIOHEAD
OK COMPUTER

Your offer slip from university will have read: "Offer subject to applicant receiving one A, two Bs and owning 'OK Computer' by Radiohead."

The soundtrack to your student life essentials (clockwise from top): Blondie, Radiohead, Marvin Gaye and Pavement

…AND TEN NEW ONES TO BUY

PHOTOGRAPHY: KATE SIMON/DAVID ELLIS



THE STREETS
ORIGINAL PIRATE MATERIAL

Because you're a brandy-glugging Brixton geezah at heart, even though you drive around Durham in mater's Bentley and pater's gradually selling off Leeds to keep you in lentils and hashish.

BLACK REBEL MOTORCYCLE CLUB
BLACK REBEL MOTORCYCLE CLUB

Leather'n'shades New Yorkers, grumpy bloke from Devon, bad drugs and whispering: BRMC are only a growly German chanteuse and a Pot Noodle discount short of student nirvana.

THE VINES
HIGHLY EVOLVED

A band to live your student life by, not least their dietary habits.

QUEENS OF THE STONE AGE
SONGS FOR THE DEAF

It'll be another ten years before the first Slipknot fan reaches university age, so in the meantime those decent, law-despising Queens rule the halls. To be played at full volume in the room next door to the Christian Society's Jive For Jesus disco.

THE STROKES
IS THIS IT

Yes yes, soooo last year, but 'Is This It' – like 'Nevermind', 'OK Computer', 'The Stone Roses', 'Screamadelica', and 'The Wombles' Christmas Album' before it – is a giant of modern studenthood, the cornerstone of a new generation of scraggy, dope-addled cadavers drinking cheap cider in Camden theme pubs.

THE CORAL
THE CORAL

Not just a great album to take acid to and pretend you're a pirate, but perfect for those long nights of introductory drinking games like Predict The Tempo Change, A Pint Every Polka and Simon Diamond Says.

DOVES
THE LAST BROADCAST

Another great tripping record – simply neck a microdot, put 'Satellites' on in the dark and pretend you're flying your entire college through an episode of *Stargate SG1*. Far out, as your grandad used to say down the Jimi Hendrix Bar of Guildford Poly.

COLDPLAY
A RUSH OF BLOOD TO THE HEAD

Of course, if Chris and chums weren't swanning round LA, they'd be knocking on your door asking to borrow your lecture notes. They're the Kings Of Stude and whereas 'Parachutes' worked better as an anaesthetic than an album, their ace new LP is essential – not least because you can revise to it without being distracted by the music.

THE DATSUNS
THE DATSUNS

YEEOOOW! By week three of your first term literally *everyone* will be running around in Sabbath T-shirts and talking like a Kiwi smackhead. Be the first.

THE POLYPHONIC SPREE
THE BEGINNING STAGES OF…

"They're just soooo *iwonic*, Justin, and they've given me a gweat idea for Wag Week! I wonder if you could get them all in the same shopping twolly…"

"Turned out nice again!": Dolf surveys the wreckage

Dolf lends his power to The Von Bondies' set

he lick of love: Jason on Bondie shows Dolf his appreciation

THE DATSUNS

PHIL DATSUN

REAL NAME: Philip Buscke
AGE: 22
HAIR: Extremely long, blondish, eminently tossable
STAR SIGN: Aquarius
SIGNATURE LOOK: Denim, obviously. Very fond of Soledad Brothers T-shirt
MOST LIKELY TO SAY: "It's really, really good."
HE'S THE AMIABLE ONE

CHRISTIAN DATSUN

REAL NAME: Christian Livingstone
AGE: 28
HAIR: Quite long, neat side-parting
STAR SIGN: Aquarius
SIGNATURE LOOK: Um, denim. A lot of obscure garage rock badges
MOST LIKELY TO SAY: "Whoo! How good can it get?"
HE'S THE ECCENTRIC ONE

MATT DATSUN

REAL NAME: Matthew Osment
AGE: 21
HAIR: Voluminous, worn with an elasticated headband that says 'Paris' on it
STAR SIGN: Pisces
SIGNATURE LOOK: Denim with AC/DC, Motörhead and Hellacopters patches
MOST LIKELY TO SAY: Not much. "It's bullshit," quite often
HE'S THE TROUBLEMAKER

DOLF DE DATSUN

REAL NAME: Rudolph De Borst
AGE: 23
HAIR: Very straight, very black, not as long as it used to be
STAR SIGN: Gemini
SIGNATURE LOOK: Baby blue shirt, tight jeans, white snakeskin shoes
MOST LIKELY TO SAY: "I need to rock'n'roll, man."
HE'S THE HYPERACTIVE CONTROL FREAK ONE

> "I need to rock'n'roll, man. I can't stand the half-hour of power. I need more!"
> **Dolf De Datsun**

"I wish I had time to be a perfectionist," Dolf says. "We used to run the label and do everything ourselves, but you have to hand that on to other people or you don't have time to play music. I've always been someone who likes to get the shit done. I'm a control freak; I like to have things my way."

'The Datsuns' makes that clear. It's a fierce, vivid and uncompromised album, that initially seems a sweaty reiteration of the partying principle. Only on closer listening do you realise most of the songs are about desperate semi-requited love for aloof women who make Dolf feel, quaintly, *"like a motherf—r from Hell"*.

"It's about falling for someone and then knowing they're totally bad for you," he explains. "You know it's just wrong for you to get further into it. But fuck it, you just do it."

However, what appears to be a troubled history of relationships is far from the truth. Instead of being tormented by a succession of chill dominatrixes, Dolf actually went out with the same girl for six years until they broke up earlier this year.

"It was really hard. When you're travelling around the world ten months of the year, any relationships tend to fail. I have a degree in psychology and sociology, and I think I ended up doing that just to impress my girlfriend. It's funny going to university to impress your girlfriend instead of being in a rock'n'roll band."

More recently, gossip has repeatedly linked him with Carrie from The Von Bondies. At the suggestion of a relationship, he uncharacteristically pauses.

"If there's anything going on with me and Carrie it's our business. She's not my girlfriend, I'm not in a relationship with her. We're touring all the time and it's hard to keep things like that going. And so there's no point getting into it."

> "There's nothing wrong with fisticuffs with friends. I abhor violence but shit happens when you party naked"
> **Dolf on those inter-band fight rumours**

Later, over dinner, he gets Carrie to show us her belt buckle: a hammer and sickle design that matches the badge Dolf is wearing. At one point, he seems to be asking her if he said the right thing in the interview. Soon, though, he has the opportunity to put all his manic nervous energy to good use. The show is almost idiotically perfect: the half-hour of power stretches beyond 60 minutes. The White Stripes nod approvingly from the balcony like a new Royal Family. Carrie and Marcie come onstage to provide unsteady dancing and backing vocals to recent single, 'In Love'. And the whole business ends in impeccably cataclysmic style with a cover of Cheap Trick's 'Goodnight Now', during which Matt falls off his drumkit and twists his ankle.

Three days earlier, in Paris, Dolf is talking about what he loves about the whole intense business and moments just like this.

"A lot of things in rock'n'roll are spontaneous and should just be live and wild," he says. "It's raw and vital and utterly unpretentious and fun. There was an article in Amsterdam about the show and it said, 'Irony is overcome by passion'. I think that's cool. We love rock music, we love rock'n'roll. It's not dumb. It's something about music being simple that's so clever.

"I hate things being contrived. The worst thing to do is set yourself rules. Wear this, play this guitar, get drunk every night because it'll make us more *real* – it's bullshit. If there's any mystique in a frontman or a band, it should be there naturally."

In time, Dolf's going to be pretty good at generating that. For now, he's struggling a little to come to terms with the fact that so many people want to know about his personal life. He wants to keep secrets, but he wants to stay honest and uncontrived – which is why he hasn't bothered to work out a protective mythology like that deployed so successfully by The White Stripes.

And which is why, too, The Datsuns are such a remarkable band. In their hands, the kind of rock'n'roll which has been ridiculed, dismissed, worst of all parodied, has been given a passionate new lease of life. They're not so naïve as to ignore the arched-eyebrow response with which many people, perhaps burdened by years of indie guilt, approach such hair-flailing guitar heroics. But equally, they're not insecure enough to give a damn about it. In this area, they're actually uncannily similar to The White Stripes: a band who also invest often-defiled old schools of music with fresh power; and do so with an understanding that the theatrical need not be ironic, and that a love and genius for what they do can overpower virtually any lingering stigmas. Or put another way: The Datsuns rock. Properly.

"People take rock'n'roll as this cool thing," says Phil, evangelically, back at the café in Pigalle. "But it's about something that turns you on. You're having a good time, losing your mind to music, going crazy and dancing, not caring about what you look like or what people think of you."

Here he is, as far away from New Zealand as it's possible to travel. With his friends. With his free sandwich. Everything is going fantastically, and he's going to put it all into perspective any second now. Here it comes...

"Rock'n'roll's supposed to be fun," he says. "It was never a thing to be thought about too much."

GET YOUR CLICKS HERE!
SEE THE VIDEO FOR THE DATSUNS' SINGLE 'IN LOVE' ON *NME.COM* NOW

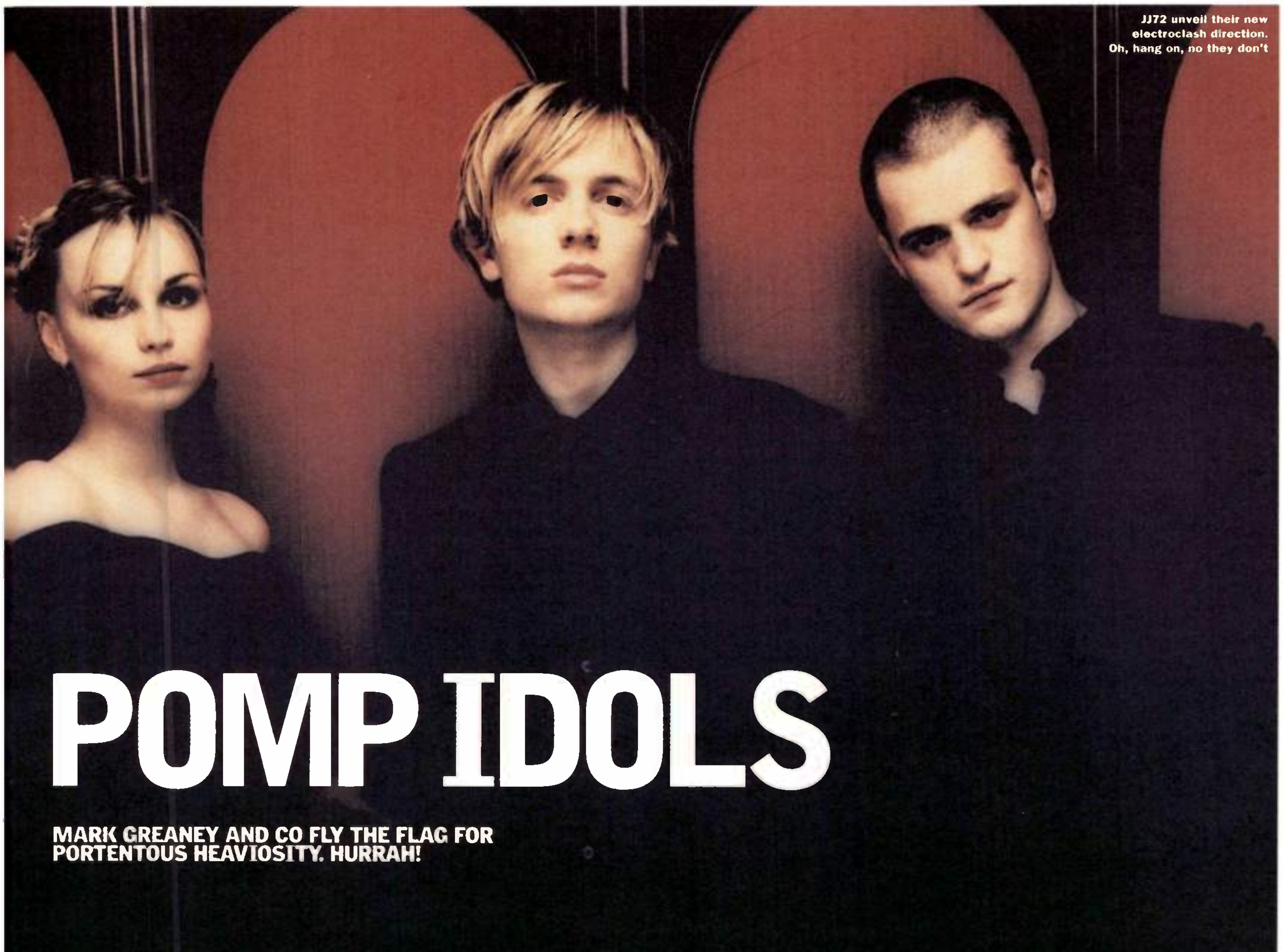
THE NME CRITICS

PAUL McNAMEE

VICTORIA SEGAL

IMRAN AHMED

THIS WEEK'S BIGGEST ALBUMS FACE BRITAIN'S MOST OPINIONATED WRITERS


JJ72 unveil their new electroclash direction. Oh, hang on, no they don't

POMP IDOLS

MARK GREANEY AND CO FLY THE FLAG FOR PORTENTOUS HEAVIOSITY. HURRAH!

JJ72
I To Sky
(LAKOTA)

JJ72
I To Sky

Well, you wouldn't bung a mirrorball in the Sistine Chapel, would you? In January 2001, JJ72 munched a poisoned apple and went to sleep in a safe Stereophonic world where he who wailed most histrionically was king and Coldplay were cold, hard proof that maudlin sells. They hibernate right through the Strokepocalypse and when they wake up everyone's either tarting about in front of wind machines in zebra leotards or chinning each other while singing like a toilet-mouthed Chas & Dave. And Coldplay are cold, hard proof that magnificence sells.

But have yer Jays altered their oeuvre one iota to fit in with these loud and lurid new times? Baudelaire's hairy arsecrack have they. Like a sombre stone monument crowded by kebab shops, JJ72's second album is steadfast in its classicism, swaying to no fad or fashion. They're Joy Division 'til they die. Joy Division 'til they die...

If anything, 'I To Sky' sees 'JJ72' and raises it several tons of epic. Chasing Matt Bellamy into the melodramatic stratosphere, Mark Greaney's vocals have become even more hysterically falsetto – less the proto-Nicholls death-gargle of their debut, more (on, say, 'Formulae') The Cranberries' Dolores O'Riordan painfully turning into a goblin.

The austere Eastern Bloc atmospherics of 'October Swimmer' and 'Snow' remain, but with added Bolshevik ballast on the darkly delicate 'Brother Sleep' and the awesome U2-pop of 'Always And Forever'.

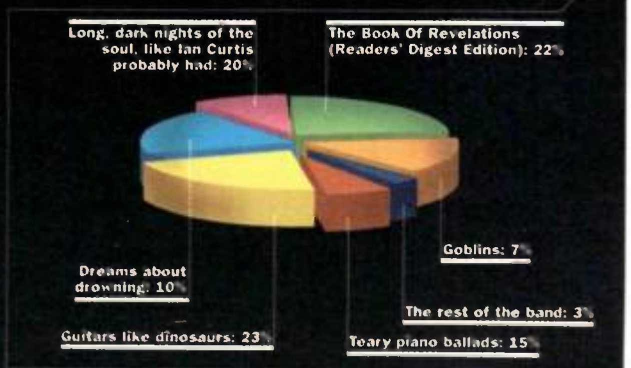
Continuing the nuff nastee alienation tip, 'Sinking' is so awash with the sodden booms from Morrissey's 'Everyday Is Like Sunday' that it makes you want to explode a small nuclear device in Skegness Butlin's, but it's the religious references that give 'I To Sky' its portentous weight. They're in the Tool-style Christian symbols numbering the tracks, in the way 'Serpent Sky' sees Greaney having Satan stoned out of him by a mob of angry Judeans or the Wagnerian pomp of '7th Wave', which sounds like being trapped inside a whale (followed, incidentally, by the fantastic 'Half Three', which sounds like being trapped inside a whale with The Wedding Present). It's pop, sure, but pop with a plague of locusts and the odd Horseman waiting in the wings.

While there are stylistic breakthroughs – 'I Saw A Prayer' features the most superbly wobbly scuzz-guitars and velveteen vocals since My Bloody Valentine last ate the Earth. 'City' drifts dangerously close to (gasp!) a *dance beat* – 'I To Sky' is an impressive consolidation rather than a startling revelation. Where 'JJ72' was the half-finished building site of Greaney's palatial vision, here it's painted, carpeted and taking guided tours. An essential visit, but don't expect glitter storms.

7

Mark Beaumont

THIS ALBUM WAS MADE FROM...



XINLISUPREME

XINLISUPREME
Murder License
(FATCAT)

Japanese noise overload

Even the forbidding sleeve gives little clue to the end-of-the-world chaos that Japanese trio Xinlisupreme summon forth on this mini-album. The feedback excess of MBV meets Extreme Noise Terror blastbeat treatment; Aphex's digital detonations interpreted by busy steelworkers.

'Front Of You' is relatively palatable here – there's actually a discernable rhythm, albeit one excavated from Hades. Save for the sweet piano of 'Nameless Song', 'Murder License''s 28 minutes are relentlessly harsh listening. Which clearly means they're doing their job.

7

Noel Gardner

Styles
PARENTAL ADVISORY

STYLES
A Gangster And A Gentleman
(RUFF RYDERS/INTERSCOPE)

States-slaying rapper's cocksure debut

Even with an eight-month prison sentence pending, Styles' star is still in the ascendant. The Yonkers, New York native, who moonlights as one-third of The LOX, has set the American charts alight with this, his debut solo album. A self-proclaimed thug, he mainly sees the world from street level, although the excellent 'Listen' also shows he has an understanding beyond violence.

That said, gunshots form the backing track of 'Lick Shots' and 'Soul Clap''s main feature is a gun being cocked. For all that, Styles does cover less volatile ground as well on the title track, the money-hungry 'Daddy Get That Cash' and 'Y'all Don't Wanna F***'. Two sides to every story and all that.

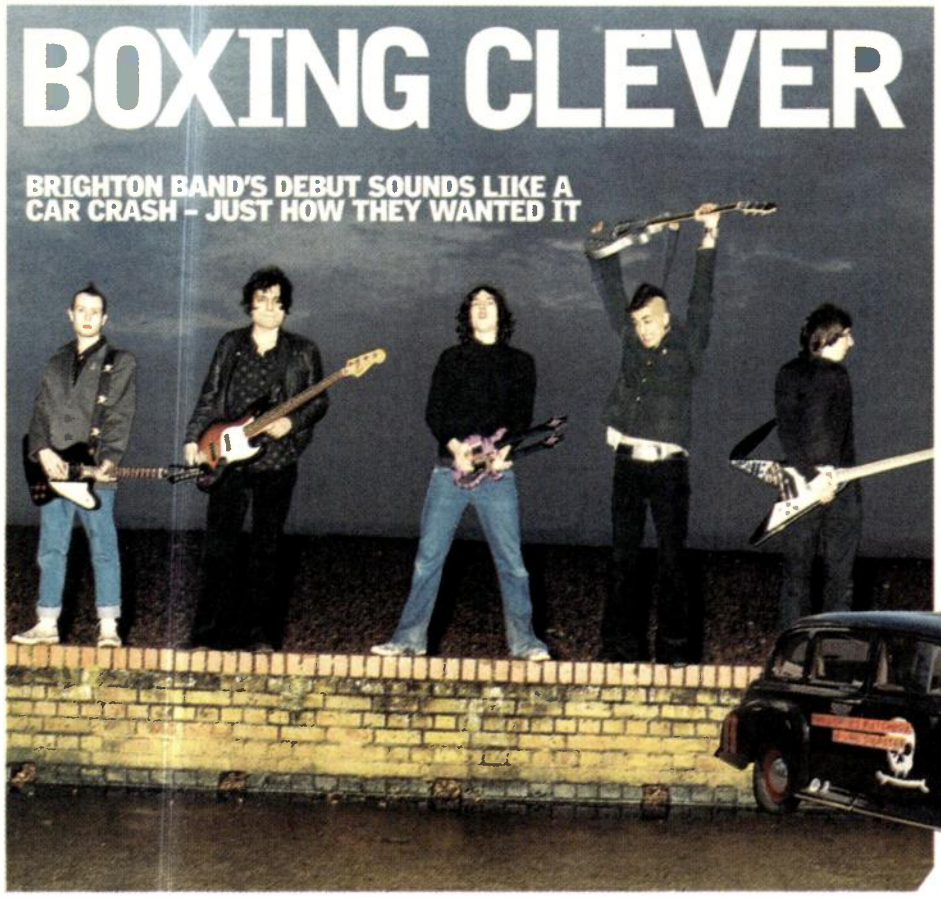
7

Dele Fadele

ALEX NEEDHAM
MARK BEAUMONT
PIERS MARTIN
PAT LONG
JULIAN MARSHALL

ALBUMS

ALL ALBUMS REVIEWED ARE RELEASED MONDAY OCTOBER 7, 2002. BUY ANY TITLE FROM WWW.NME.COM/SHOP



BOXING CLEVER

BRIGHTON BAND'S DEBUT SOUNDS LIKE A CAR CRASH – JUST HOW THEY WANTED IT

PHOTOGRAPHY: THOMAS BUTLER

THE EIGHTIES MATCHBOX B-LINE DISASTER
Horse Of The Dog

(NO DEATH)

Some bands unwittingly sound like a car-crash: The Eighties Matchbox B-Line Disaster aspire to. That is, they plan to drive their customised mutant bandwagon down any blind alley that will have them. This is to their credit. In times when the flu-rock caucus headed by Coldplay maintains its grip on the centre-ground and the fringes are overflowing with stylised garage bands, the Disaster's spunky amateurism and self-destructive ethos puts them at the front of the *Wacky Races* rock-grid on bravado alone.

Clearly they have no plans to outstay their welcome. 'Horse Of The Dog' lasts under 26 minutes, most of which are spent rehashing the deranged blend of At The Drive-In, The Cramps and The Damned which fuels them. Odds on the Disaster capturing the hearts of Mondeo-driving floating voters remain slim.

That said, their crazed amphetamine psychobilly could clearly reduce any student union bar to rubble. The guitars are loud and primitive: the drums rub shoulders boisterously with the bass. And then there's wafer-thin singer Guy McKnight, more showman than shaman.

"I keep falling through holes in the floor", he screams on 'Fishfingers', clearly remembering the time he attempted to walk the length of Brighton's Palace Pier. By the final 'Presidential Wave' it sounds as if the group's fenders are bent out of shape, their fan-belt's gone and Guy has realised he's not so much a ringer for Richard Ashcroft as Ian Astbury.

"You gotta look into my eyes, baaaay-beee!" he howls as the band wade through an ominous blues swamp that threatens to leap out of the speakers and rip your preconceptions out one by one. The indie A-roads have been negotiated. The freeway of potential Cult-status lies ahead. Get your motor running...

7

Jason Fox

THE EIGHTIES MATCHBOX B-LINE DISASTER'S THREE FAVOURITE WAYS TO GET AROUND

1 THE EIGHTIES MATCHBOX B-LINE DISASTER
"Because it's ours and we love it."

2 A ROBIN RELIANT
"Because it's always gonna lose to win."

3 'DYLAN' OUR TOUR BUS
"For all the beautiful cabin fever that goes on there."

SIOUXSIE AND THE BANSHEES
The Best Of

(POLYDOR)

Essential greatest hits from punks' own Bodicea

Siouxsie Sioux was thrust to national prominence in 1976, when she appeared with the Sex Pistols on the infamous Bill Grundy TV show. That was the last time she would ride on anyone's coat-tails. Suburban Susan reinvented herself as Siouxsie, warrior queen, dark deity and prime mover behind a whole perfumed garden of hits.

And this selection is gorgeous, a quintessentially English feat of romance and imagination. 'Cities In Dust' is a great Gothic gloat, 'Peek-A-Boo' a strutting indictment of the sex industry and 'Christine', among other fine things, a riposte to those annoying ads which ask "How come nothing rhymes with purple?" (the answer, of course, is "turtle").

9

Alex Needham

VARIOUS
Trash Companion #1

(END RECORDINGS)

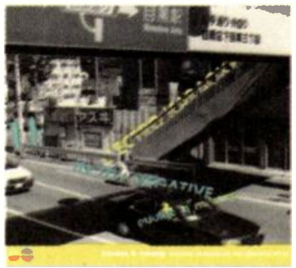
Music to watch Scandinavian students by

Equal parts glitz, irony and grime, Trash is London's clinically hip alt.club night. Its resident DJ, Erol Alkan, achieved infamy last year when he helped spawn the bootlegging craze. But those oh-so-*passé* white-labels find no home here on this LP.

Instead the album is split between edgy live tracks (brilliantly grubby moments come from Peaches' 'Rockshow' and the Yeah Yeah Yeahs' 'Our Time') and kooky Trash classics (a rare Tiga remix of Felix Da Housecat's 'Madame Hollywood' and The Slits' cover of 'Heard It Through The Grapevine'). Blunders aside (does anyone need a live version of The Moldy Peaches' 'Anyone Else But You'?), digging through this Trash is like examining posh people's bins. Chintzy, throwaway and rather fun.

7

Imran Ahmed



FUJIYA & MIYAGI
Electro Karaoke In The Negative Style

(MASSIVE ADVANCE)

Japanese krautrock. From Brighton!

If men more properly known as Steve Lewis and David Best want to be known as Fujiya & Miyagi, then that's fine. Such a disguise fits their musical blueprint perfectly: alienation, detachment and a musical sleight of hand that transforms the grey moods of modern life into something strange and lovely.

Despite being approved by the likes of Andrew Weatherall and Tiga, Fujiya & Miyagi's synth-enervation has more to do with the studious contemplations of early post-rock, sudden flushes of guitar sadness at dour odds with prevailing electro-inclinations. Tracks such as the skeletal, paranoid 'Rot' might not look on the bright side but 'Electro Karaoke...' proves the negative style can be a positive asset.

7

Victoria Segal

HOGGBOY
Or 8?

(SOBRIETY)

Piss-poor Strokes-u-like mess

It's widely held that if you can't say anything nice, you shouldn't say anything at all. Unfortunately, magazine convention dictates we take it a bit further than that and tell you about Hoggboy, a band from Sheffield who have made their debut album.

They should be all right, really. Nice leather jackets, and they've supported The Strokes and the Stripes. Trouble is, Hoggboy lack anything very much to set them apart as anything other than an identikit, mildly punky guitar group. They sound like a lot of bands, but without the things that make those bands good. Even King Adora had funny hair. So no individual charm. And if there's a thing that Hoggboy do uniquely own the rights to, it's a slightly lurky sexism (as displayed on 'Urgh!!!'). It's not anything to be proud of, really.

3

John Robinson

HOT WATER MUSIC
Caution

(EPITAPH)

Hardcore from the top drawer

Hot Water Music are one of those heartwarming, if boring, success stories: a band who've made it through sheer hard graft and just being pretty damn good. Never likely to show us a new sonic dawn, their purpose is to remind you how invigorating half an hour of straight-up punk rock can be in a world of poseurs, punchable twats and hollow marketing triumphs.

The high-pitched powerchordery of 'I Was On A Mountain' understands melody like any rural-America drivetime classic. Otherwise, 'Caution' sounds like the best bits of a stack of Hüsker Dü, Bad Religion and Buzzcocks records, with some tentative nods to the expanses of Fugazi and Burning Airlines during 'One Step To Slip' and 'It's All Related'. There should always be a bit of your heart set aside for it.

7

Noel Gardner

RETISONIC
Lean Beat

(MODERN CITY RECORDS)

Post-hardcore fella's latest

Most musicians are workshy wasters, content to lie around while voluptuous maidservants waft them with palm leaves. Not so Jason Farrell, post-hardcore renaissance man, sleeve designer (for Fugazi and At The Drive-In, among others) and Washington DC punk luminary with the revered Fury, Swizz and Bluetip. Now, with Joe Gorelick, he's formed Retisonic and added this genre classic to his telephone directory-sized CV. *And* he looks like a young Matt Dillon, the bastard.

Smothering elastic-taut guitars with disco-punk drum skittering, Retisonic make a spiky and forceful racket. It's thrilling stuff, miles removed from nu-metal mongery, but – crucially – just as rocking. And, for reintroducing rock to the work ethic, Farrell deserves major kudos.

8

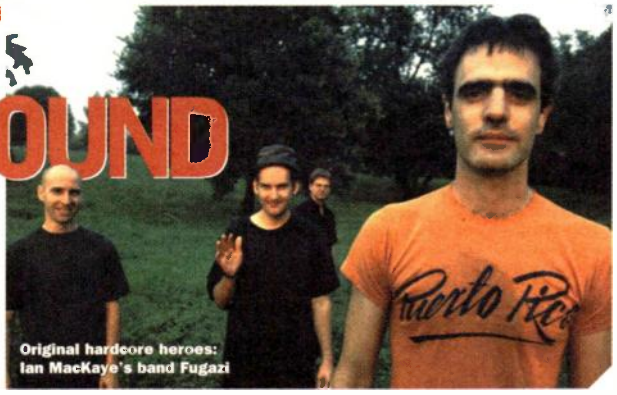
Pat Long

WRH

THE SOUND OF THE UNDERGROUND

ESSENTIAL COLLECTION FROM LEGENDARY US INDIE LABEL

The Hives stole a trick or two from The Make-Up


Original hardcore heroes: Ian MacKaye's band Fugazi

VARIOUS
20 Years Of Dischord

(DISCHORD)

"I can truly say", bawled Dischord Records' co-founder Ian MacKaye with his band Embrace in 1987, *"that I don't give a fuck about your money"*. What MacKaye *did* give a fuck about – and remember this was at the height of the Reagan/Thatcher era – was community, solidarity and creativity for its own sake. This box is the proof.

Because Dischord is a label unlike other labels. Run by MacKaye and Jeff Nelson, they only sign bands from Washington DC, sell records at the lowest price possible and spurn crass marketing opportunities, instead organising benefits for local charities. In 1982, Dischord were pioneers, marshalling an infrastructure of bands, 'zines and distribution that allowed the US underground to survive. Nirvana put out their early records on a US indie. So did The White Stripes and The Hives. This wouldn't have happened without Dischord.

What we get here is the motherlode: two CDs of music by every band to have released a record on the label – some were only together for a matter of months – one CD of unreleased stuff, plus a lush book of pictures and biogs. Excitingly, unlike other legendary labels (Trojan, Motown, Stax), there's no such thing as 'the Dischord sound'. Among these 74 tracks, there's hardcore, funky punk, dubby punk and a whole mess of squally noise. What's most remarkable is how much of 2002 has its roots here. In Rites Of Spring and One Last Wish you can hear the birth of emo; The Hives, The (International) Noise Conspiracy and the literate end of the nu-rock'n'roll brigade stole so much from gospel-garage avatars The Make-Up it's almost criminal; and Fugazi's inspired blend of stop-start dynamics, dub, MC5 guitar tumult and melodic breakdowns has been pillaged by everyone from Lostprophets to Limp Bizkit.

And, most importantly, it's still going on. MacKaye and Nelson might be greying, but they're still putting out records, still inspiring bands, still mattering. Money be damned.

Pat Long **9**

RADIO 4
GOTHAM!

RADIO 4
Gotham!

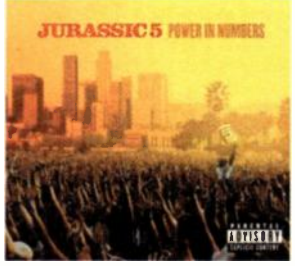
(CITY SLANG)

More NYC punk-funk, anyone?

That title, the CD booklet featuring graffiti and fire escapes... Radio 4 are from New York and their album could only really be more emblematic of that city if it served you rudely in a restaurant. Like The Rapture (with whom they share producers DFA), Radio 4 no doubt think songs like 'Certain Tragedy' and 'Save Your City' soundtrack the sleazy heart of the metropolis. In fact they exist at the point where At The Drive-In meet Hall & Oates, and are excellent because of it.

Were they British they'd be performing wearing shorts, in 1985. But that is something for us to worry about, not them.

John Robinson **8**



JURASSIC 5
Power In Numbers

(INTERSCOPE)

Hip-hop crew show survival instincts

Following 2000's poorly-received 'Quality Control', this is a pragmatic return by LA's nice guy hip-hop six-piece Jurassic 5. Essentially, they've re-employed the hippy vibe that personified their 1997 self-titled debut; 'If You Only Knew''s really cute, big chorus wins the heart the same way 'Concrete Schoolyard' did back in '97.

Things briefly get exciting during the fantastic Nelly Furtado collaboration 'Thin Line', which should see Jurassic 5 scale the charts higher than ever before. As for the rest, it does just enough for them to avoid extinction.

Imran Ahmed **6**

ROYAL TRUX
hand of glory CD

ROYAL TRUX
Hand Of Glory

(DOMINO)

Rock outlaws' long-lost artefact

Received knowledge has it that early Royal Trux was the sound of junkies playing at being musicians. 'Hand Of Glory''s story seems to reinforce this. Recorded in 1990, but 'mislaid' by Neil Hagerty and Jennifer Herrema, the master tapes were recently uncovered in a trunk and dusted down for release.

Inspired by free jazz and cerebral psychedelia, 'Hand Of Glory' condenses 40 minutes of voodoo bossa nova and see-sawing noise into two sprawling tracks. It's a tough listen but better than the boogie pastiche that characterised their later days. It's not a patch on 'Accelerator', though.

Louis Pattison **5**

minuteman resigned to life

MINUTEMAN
Resigned To Life

(IGNITION)

Former Ultrasound keyboardist starts 'rock rage'

Having lost his band, his girlfriend and his home in the fall-out from Ultrasound, Matt Jones has conjured up a musical riposte to his former employers. The titles say it all: 'Words Fail Me'; 'Rid Of You'; '5000 Minutes Of Pain'. If he'd called it 'Tiny, You're A C—' the message couldn't be clearer.

To make his rock rage palatable, Jones employs huge glam choruses and some brilliantly acerbic lyrics. Best of all is 'Quality Time'. *"I know I've made the wrong decisions/I'll face my demons all the way back down"*, he spits. It's heartfelt, back-to-the-wall stuff.

Jason Fox **7**

swayzak
Dirty Dancing

SWAYZAK
Dirty Dancing

(!K7)

Electro for broken hearts

Swayzak. Patrick Swayze. *Dirty Dancing*. Geddit?! Techno jokes are rare, so savour that one. It's the end of the gags on London duo Swayzak's third album, but no matter. This sleek, smart collection of finely-tuned electro and crisp digital house has myriad other attractions. David Brown and James Taylor have always produced measured, synthetic disco and now they find their style in vogue. 'Dirty Dancing' is their strongest album so far with 'I Dance Alone', a killer, deviant nu-romantic duet between Adult.'s Nicola Kuperus and Leeds' Carl Finlow, the highlight. Adulation seems assured.

Piers Martin **8**

d'arcangelo
broken toys' corner

D'ARCANGELO
Broken Toys Corner

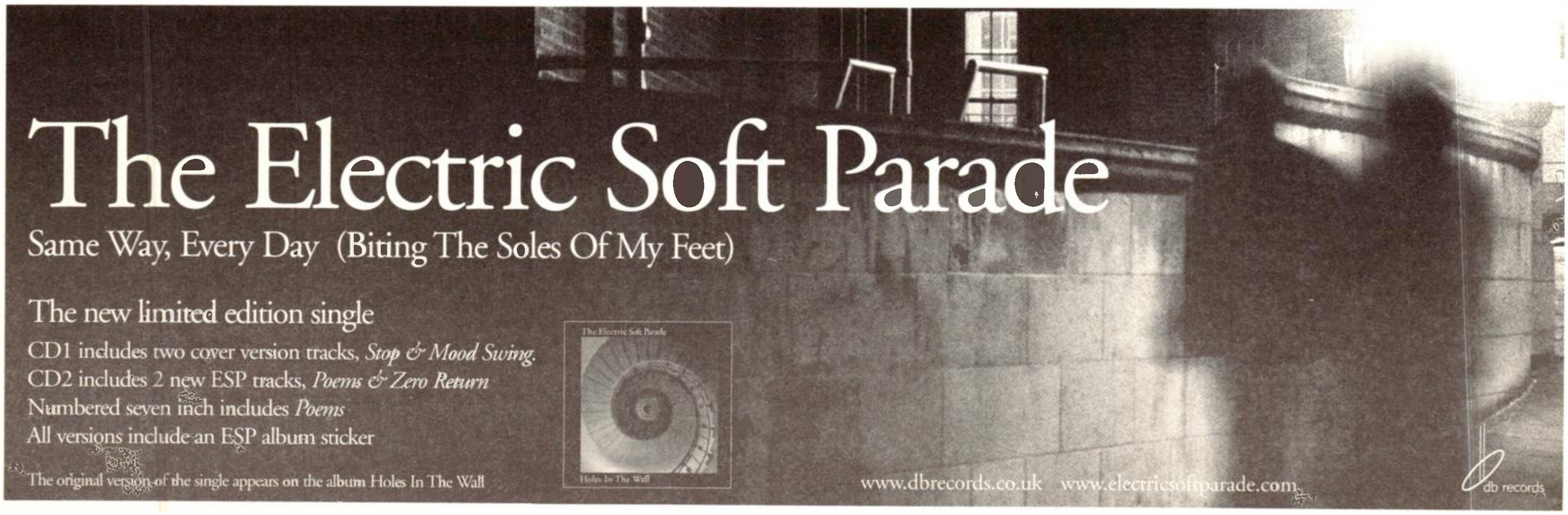
(REPHLEX)

Roman ravers return

They grew up on electro-pop and are about to release a track on Tiga's Turbo Recordings label, but – on the evidence of 'Broken Toys Corner' – Italian brothers Marco and Fabrizio D'Arcangelo are no electroclash act.

This is a laid-back intermingling of hip-hop beats, understated electro basslines and ambient sounds. It's like Autechre after therapy, or Minotaur Shock on the dancefloor, and is given a soulful dimension by an obvious intimacy with Detroit techno. It's a bit reserved have us raving, but there's plenty to linger over. Friends, lend these Romans your ears.

Tony Naylor **7**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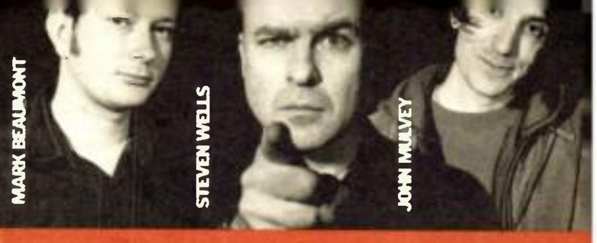
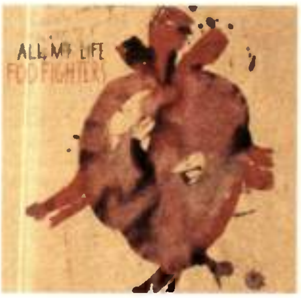
THE NME CRITICS SINGLES



ALL SINGLES REVIEWED ARE RELEASED MONDAY OCTOBER 7, 2002.

FOO FIGHTERS
All My Life (RCA)

After a few months on the skive with Queens Of The Stone Age, it's about time Dave Grohl finally buckled down to work on his own career again. Rumours that he was bored of the Foo Fighters always sounded pretty implausible. Nevertheless, hanging out with those rough Queens boys seems to have done the eerily nice Grohl some good, since 'All My Life' – their opener at Reading, if memory serves – is substantially nastier and chunkier than most Foos gear. There are still plenty of massive hooks, of course, all of which build up to a giddy sing-along chorus that proves, yet again, Grohl can effortlessly piss out great records of his own. Marvellous stuff. ***(JM)***



RICHARD ASHCROFT
Check The Meaning (VIRGIN)

Ashcroft, Squire, Brown, Morrissey. Hey, there's enough past-their-sell-by-date Mancs out there to start a football team. A team composed entirely of arrogant, over-rated and burnt-out has-beens, desperately chasing former glories. Like Man Utd. Only prettier. Seriously, why do we put up with these dead-horse-flogging piss-takers? We rightly mock those mugs conned by the mock-pop likes of Atomic Kitten. And yet we give these former 'indie' heroes chance after chance after chance. And they just get shitter and shitter. This is bog-standard post-Verve Ashcroft. Arrogant, sneering, pseudo-profound 'cosmic' lyrics set to soporific muzak. Unbelievably bad. ***(SW)***

Richard Ashcroft
Check The Meaning

SINGLE OF THE WEEK

THE VINES
Outtathaway (HEAVENLY)

The 983rd single to be wrenched from the bottomless pit of neo-grunge brilliance that is 'Highly Evolved', this is a gulp-inducing warning to all those who would dare tread on The Vines' sneakers. *"Outtathaway!"* shrieks Craig Nicholls, as skeletal guitars rattle, drums go KERRRUUUNCH and every two-bit 'rock' band within a million-mile radius scurries to the nearest nuclear bunker. Remarkably, the B-sides are even better. 'Don't Go' is a garage band trapped in a garage, a live 'Get Free' is larynx-shredding Lemsip-rock and 'Ms Jackson' sees the *"Woooo!"*s of OutKast's original traded, judiciously, for a lorry-load of *"WEURRGGH!"*s. Their motto? Don't get even, get MAD. ***(SD)***

THE VINES
outtathaway

ADD N TO (X)
Take Me To Your Leader (MUTE)

If Daleks ran Greek restaurants, this is the sort of music they'd play. Sort of pre-kiddieporn era Gary Glitter as interpreted by robots. Which, while it sounds like a great idea, isn't. This is one of those annoying records which appears to have no function. It's not very pleasant to listen to. It has no lyrics to speak of. And you can't dance to it. Unless, perhaps, you are pukingly drunk. And smacked-up to the very edge of total coma. And German. And you've had, like, half your brain replaced by an experimental computer. Or something. Which is a bit of a niche market. Or so you'd think. ***(SW)***

ADD N TO (X)
TAKE ME TO YOUR LEADER
CD

THE CORAL
Dreaming Of You (DELTASONIC)

One day, The Coral will emerge from their mad-pop palace and, like six poorly-trousered Wizards of Oz, finally admit their feverishly eclectic bonkers-rock was, heh-heh-heh, nowt but a mischievous prank. Until that moment arrives, we must make do with such gleaming globules of marvellousness as 'Dreaming Of You'. Here, a madman buggers about with a tuba. A xylophone is involved. As are chain-gang harmonies and James Skelley's delta yodelling. The result? Their best single to date, and yet another sterling example of why The Coral, god bless their mad Scouse brains, are worthy of our undying love and unbelievably confused metaphors. ***(SD)***

THE CORAL
DREAMING OF YOU

NELLY FEAT KELLY ROWLAND
Dilemma (UNIVERSAL)

Evidently exhausted by the propulsive rudery of 'Hot In Herre', Nelly kicks back, exchanging fragrant *billets-doux* on 'Dilemma' with Kelly out of Destiny's Child. *"Nelly, I love you"*, she coos blandly, but Nelly's stricken with an unlikely bout of moral brow-furrowing. Should he contain his urges? She has, after all, got a boyfriend already. Should he do a bit of non-committal grunting and then try to change the subject by going on about the East Coast and the West Coast for no *reason* whatsoever? Or should he stop being distracted by treacle like this and go back to making bum-shaking bangers that are all identically ace? Can you deduce *NME*'s preference, readers? ***(JM)***

LITTLE HELL
Everybody's Cursed (DOUBLE DRAGON)

Three great tracks from a fucking great band. The title track – a throbbing rocker – features an angry young man who has just realised he's not immortal. He is shitting his pants, but trying awfully hard to sound cynical. Most amusing, 'Love Makes You Come Hard' is just plain wrong. Sex with people you hate is much better. But the final track – 'Eat Shit President Bush' – is a masterpiece. It's like being gaffa-taped to a chair in a darkened cellar and then menaced by several large, hairy and sexually needy Mexican bandits. Something, I'm sure, we'd all like to see happen to President Bush – the illiterate, warmongering, criminally insane, fucking mad shit-eating bastard. ***(SW)***

Little hell
Everybody's cursed

RED HOT CHILI PEPPERS
The Zephyr Song (WEA)

Who'd have thought giving up drugs could be so good for you? The Chilis have emerged as a bit of a rock anomaly, becoming immeasurably better since they abandoned *bad things* and funk-rock in favour of meditation, trekking holidays and slushy West Coast harmonising. The second single from their excellent 'By The Way' album is wholesomely satisfying, with Anthony Kiedis rambling on about kite-flying, fortune tellers and biting girls' legs. A lot of talk about flying away and not coming down, too, which in more predictable times we'd write off as mere junkie babble. Now, of course, we have to think harder to decipher what he's on about. Our conclusion? Cobblers. But very pretty cobblers. ***(JM)***

the Zephyr Song
RED HOT Chili Peppers

BADLY DRAWN BOY
You Were Right (XL)

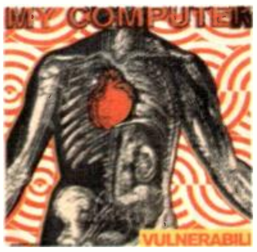
The first single from Badly Drawn Boy's forthcoming album 'Have You Fed The Fish?', 'You Were Right' sees Damon Gough nestle into his new role as Patron Saint of the Cable Knit Cliché. Accordingly, this is Hugh Grant in song form. It bumbles. It fusses. It splutters something about "the colours of the rainbow" while a steady stream of sap trickles down its leg. It sounds like Babybird. Even a bit in which Gough has a saucy dream about Madonna ends in schmaltz: "I had to turn her down", he warbles in the manner of a man who has won too many awards, "'cos I was still in love with you". The mainstream, we conclude, has sucked Damon Gough dry. ***(SD)***

YOU WERE RIGHT
BADLY DRAWN BOY

TEXT: SARAH DEMPSTER/HOLLY HERNANDEZ/JOHN MULVEY/TONY NAYLOR/STEVEN WELLS PHOTOGRAPHY: TOM SHEEHAN

MY COMPUTER
Vulnerabilia (13 AMP)

Genre-busting Mancunians My Computer have turned DIY eclecticism into an opposition-toppling art form. To wit: this fizzing nodule of multi-layered inspiration, the first single to be airlifted from the album of the same name – a veritable Dr Moreau's Island of sonic mutation. An electronic tapestry, 'Vulnerabilia''s guitar-twanging ostentation and ominous, don't-fear-the-bleeper synth squelches make the adventures of fellow electro-travellers Death In Vegas look like a week in a Tupperware box in Rhyl. ***(SD)***



V-TWIN
Call A Meeting (DOMINO)

Excitingly disorganised stuff from these stragglers of the Glaswegian indie club. 'Call A Meeting' is an impassioned rock'n'roll song about a band who don't like each other much, proving it by pulling in 17 different directions at once. After a couple of minutes the whole rickety ramalama collapses and V-Twin metamorphose into avant-jazzers stuck at the bottom of a well. The sort of record, full of fractious indiscipline and far too many ideas, that you suspect Primal Scream would love to make had they the guts. ***(JM)***

CALL A MEETING
V-TWIN

MR SCRUFF & SEAMING
Beyond (NINJA TUNE)

Rinky soldier-boy drumming, vaguely reminiscent of the theme music to some split-screen late-'60s movie featuring Steve McQueen. And lots of sports cars. White sports cars. And a fair bit of Vietnam-era 'moral ambiguity'. You dig the vibe? Then a woman – quite possibly Lt Uhura from the original series of *Star Trek* – starts singing. She has a voice like smoked oysters. Not to everyone's taste, then. An exercise in well danceable lo-fi elevator/lounge retro-jazz, this. And a jolly pleasant one at that. ***(SW)***

mr.scruff
& seaming
beyond

TRASHMONEY
You Lied Satan (WHITE LABEL)

'You Lied Satan' is London-based Trashmoney's debut single. A tale of financial and moral duplicity, it sounds like the bastard son of Nick Cave and David Byrne frothing and raving atop a lounge version of Chicks On Speed's 'Fashion Rules'. *"What have you ever done for me?"* demands one of Chris or Jo, the mysterious duo involved. *"Fuck all, fuck all, fuck all you see"*. Peculiar, particularly when you realise the chorus (think '80s synth-pop oddballs Blancmange) is a right catchy little bugger. Deranged genius. ***(TN)***

TRASH MONEY
YOU LIED SATAN

VARIOUS
Gommagang Start Supermaxi No.2 (GOMMA)

Ostensibly, Munich's Gomma is an instrumental breakbeat label, but they're as interested in avant-garde punk as they are hip-hop. This sampler is a perfect starter pack, with tracks by Feyd (clever, computerised joy), Munk (elfin chill-out) and Raw Audio Front. With their gentle Balearic guitars, RAF seem to want to keep things relaxed too. But that's before the mad drunk starts ranting, and it all goes a bit Levellers. By day, it turns out, they're The Chaos Crew, Munich's best-known tattooists. Bizarrely, essential. ***(TN)***

HEADLAND
EP #1 (TOUCHY FEELY)

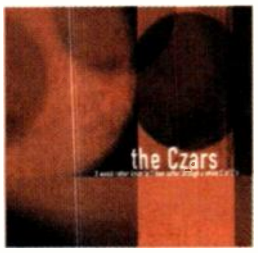
A familiar classical theme chopped up Avalanches-style heralds the beginning of this torrent of mid-'90s mess. A breakbeat, a groove, then peculiar vocals which sound like they were recorded while blowing into a slide whistle, like The Clangers. It is the work of Headland, two white boys with samplers ('cos we need more of those) who are rocking the Mo'Wax look just as the scene capsizes. They're depicted as kooky, good-time rogues who declare their enemies are those who *"refuse to make it new"*. God, they must hate themselves. ***(HH)***

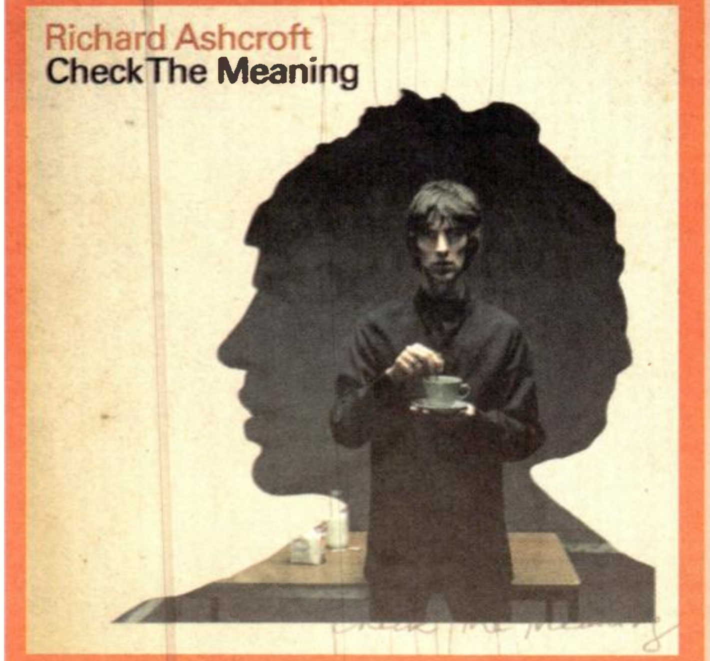
ROGER
Give Me Love Or A Brand New Car
(MATE RECORDINGS INTERNATIONAL)

Like Soft Cell, you can hear club culture in Roger. But this new Manchester duo aren't interested in sex-dwarves and sleaze. Well, not in public at least. Roger's territory is the morning after the night before, the distillation of desolate melancholy into smart, three-minute pop songs. As Andrew Odia makes the machines squelch and fart stylishly, Finn Teemu Metsälä sings of *"Helsinki blondes"* in that self-contained way which suggests big emotions bubbling beneath the surface. ***(TN)***

THE CZARS
X Would Rather Listen To Y Than Suffer Through A Whole C Of Zs (BELLA UNION)

If Rufus Wainwright had grown up in Denver and eschewed his Broadway vaudeville in favour of delicate country picking and honeyed Byrds harmonies, he'd be The Czars. The singing voices are undeniably brotherly and the choruses are designed to extract a satisfied sigh. 'X Would...' is an unapologetically lovely exercise in the derivative – instantly comforting, there are no real surprises, which in itself results in sheer, predictable pleasantness. ***(HH)***





VIRGIN LOVES

Richard Ashcroft
Check The Meaning
Released 7th October

Richard Ashcroft is at his most hypnotic on the thought provoking new single Check The Meaning. Available on CD (with extra tracks The Miracle, remix and performance video), DVD (full 8 minute version, alternative video and live footage), plus 7". Taken from the forthcoming new album Human Conditions

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CABARET VOLTAIRE

Nag Nag Nag (NOVAMUTE)

Seminally seminal electropunk, this, recorded in 1979 by three misanthropic art whores who made Sheffield sound like the most obliteratingly gloomy place on earth. As is traditional with the reissues of Very Important Records That Changed The Face Of Dance Music, 'Nag Nag Nag' comes with terrifically contemporary mixes. Tiga & Zyntherius jolly the whole thing up with predictably dismal results, so it's down to Akufen to dice the Cabs into tiny dysfunctional gobbets of hate. Quite impressively perverse. ***(JM)***

CABARET VOLTAIRE 'NAGNAGNAG'
'79 ORIGINAL /
'02 TIGA&ZYNTHERIUS /
AKUFEN MIXES;

LUKE SLATER

I Can Complete You (MUTE)

How terribly passé. Never one to miss a fad, the doughty Slater perfectly captures the retro-fitted, clinically debauched thrills of last spring on 'I Can Complete You'. Here's the synths cribbed off an old Visage record. And hell, if it's not the Vocoder effect that sounds like a very sad robot. Do you see? Machines apparently have feelings, too. Realistically, though, it would be nice if people making these records gave it a bit of a rest for the winter. Haven't you heard? We're into heavy rock now. ***(JM)***

luke slater
i can complete you
LUKE

THE CATHETERS

Pale Horse/I Fall Easy (SUB POP)

Two gore-spattered wedges of retarded shock-rock from four shrieking Seattle-dwelling noise hobos who make Armageddon sound like a game of whist with the cast of *Ballykissangel*. The singer sounds like he's had his cerebellum replaced by a tractor. The guitarists probably can't tie their own shoelaces. But then, who wants to hear vein-busting road-crash rock performed by accountants? We want our cheap rock thrills delivered by men with riffs for brains, and in this, The Catheters triumph. ***(SD)***

THE CATHETERS

S CLUB JUNIORS

New Direction (POLYDOR)

At the Party At The Palace, Richard Blackwood threatened to thrash an S Club Junior. "How old are you, Hannah?" asked Richard. "Eleven," smiled the pocket-sized popster. "Well, Hannah, I saw you doing this," said Richard, thrusting his hips, "and if I was your mother, I'd beat you." 'Childhood', of course, is a social construct invented by the Victorians. Well bollocks to that. Stick 'em up chimneys, send 'em down mines, make 'em dance for pennies. The little bastards've had it too soft for too long. ***(SW)***

S
CLUB JUNIORS
NEW DIRECTION

DOG

Jerusalem (HEAVENLY)

This starts with a church organ and then mutates into a truly disturbing drug-fogged, ersatz-dubrock gutchurner. Complete with the superb sound of a speedfreak axe-scratcher desperately trying to play classic reggae drop-out gee-tar, and failing brilliantly. Sounds like Lee 'Scratch' Perry butt-fucking William Blake in a Limehouse drug den. With Paul Simenon at the mixing desk. A truly modern English record, it pillages four continents and five decades, and mashes it all up into something clumsy, ugly and utterly wonderful. ***(SW)***

BUFFSEEDS

Who Stole The Weekend (PLASTIC FANTASTIC)

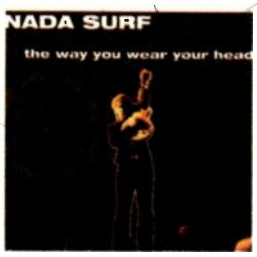
Funny that this was produced by Ian Caple, who also committed JJ72 to tape. Presumably he brought in Mark Greaney to attack the vocals, for surely our Lord God would not allow two such torturous voices to exist in the world at the same time? Yeah, He would. Kieran Scragg (and a more apt name you will never find) sings like Greaney's baby sister. It could, in a certain light, be considered charming (it is disposably catchy), but really the Buffseeds' happy-go-sucky jolliness is the stuff of folly. ***(HH)***

Buffseeds
Who stole the weekend

NADA SURF

The Way You Wear Your Head (HEAVENLY)

Fuelled by Lou Barlow, Big Star and The Flaming Lips, Nada Surf are sensitive Americans with loud guitars who execute their hi-energy indie rock with considerable zeal and a penchant for laconic vocals reminiscent of Sebadoh's happier moments. It could be construed as timeless, but in this case timelessness has its limits – 'The Way You Wear Your Head' could have been released any time in the last ten years. Remember The Loud Family from 1994 – the most faithful Big Star babies ever? No? Well. ***(HH)***



THE MAGNIFICENTS

Four Claws Of The Underground EP

(SCANDINAVIA RECORDS)

In the rest of the world, electroclash = glamour and sophisticated wit. In Scotland, however, it more often manifests itself in malevolence, awkward noise and bug-eyed lunacy. Edinburgh's Magnificents mix bold, old synth riffs, non-specific fuzz and sloganeering punk rock to riotous effect. The best track on their second EP, 'Digital Dirt', is a carousel of scuffed electronics that slowly builds into an incandescent storm of shouty indignation. Watch the blood pressure, lads. ***(TN)***

the magnificents

MARTIN GRECH
open heart zoo
Z

VIRGIN LOVES

Martin Grech

Open Heart Zoo

"This is a true rock opera: sonorous, sweeping, majestic and big in every way possible" – NME

This is deconstruction heavy metal par excellence and probably one of the year's best singles to date.

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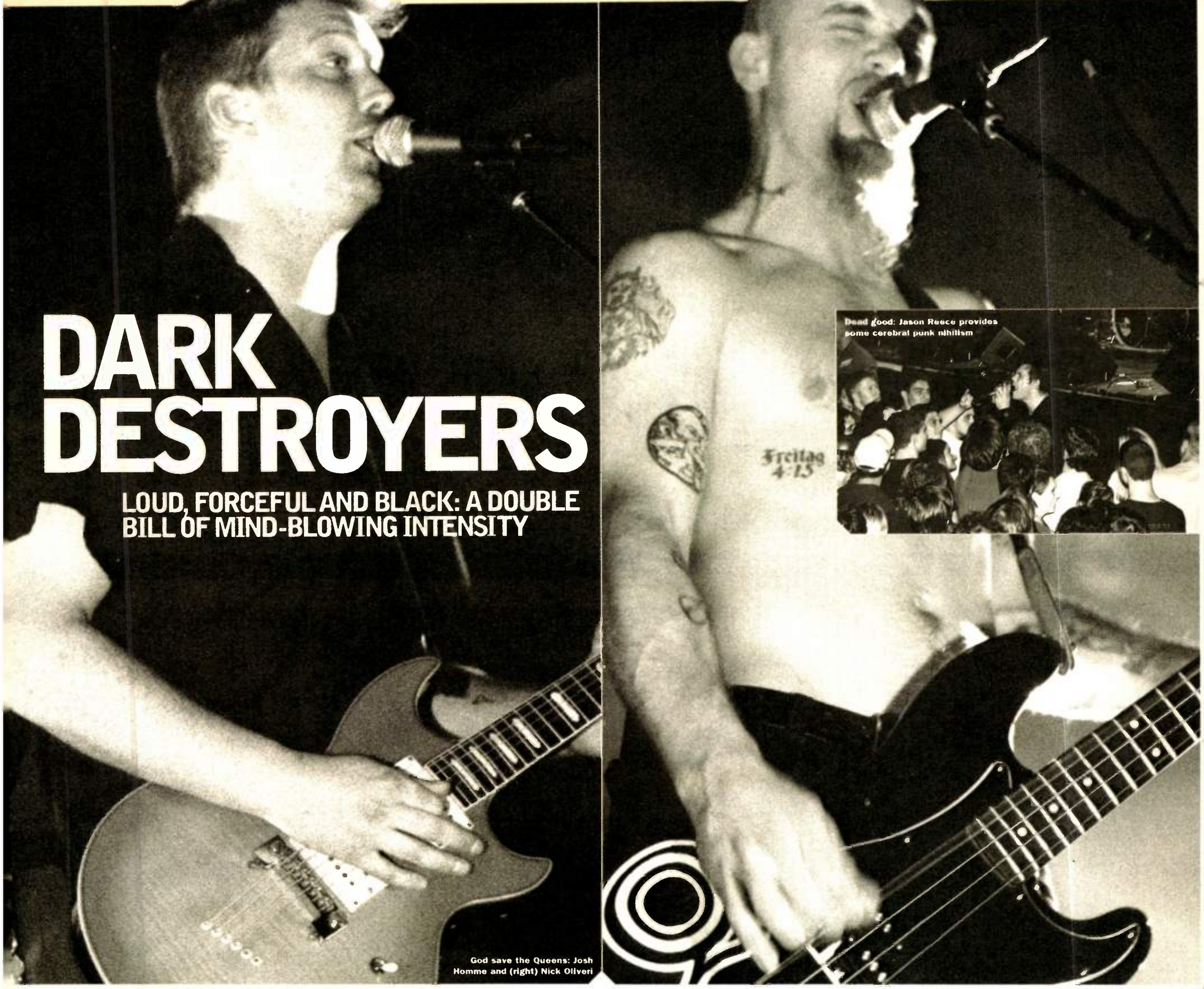
LIVE REVIEWS

Edited by Pat Long

DARK DESTROYERS

LOUD, FORCEFUL AND BLACK: A DOUBLE BILL OF MIND-BLOWING INTENSITY



God save the Queens: Josh Homme and (right) Nick Oliveri

Dead good: Jason Reece provides some cerebral punk nihilism

PHOTOGRAPHY: CARA BLOCH

QUEENS OF THE STONE AGE/ ...AND YOU WILL KNOW US BY THE TRAIL OF DEAD

New York Roseland Ballroom

Outside, the streets are flooded with policemen. They're breaking down blockades from the NFL Kick-off Celebration in New York's Times Square that's just finished, an event at which hundreds of thousands of people cheered for American football and gawped as headline performer Jon Bon Jovi's manly mug was broadcast on enormous screens. Fortunately, the men in blue have no inkling of the lawlessness going on inside the Roseland tonight, or there might be quite a raid.

"Fuck the NFL Kick-off! I'll give them something to kick off... they can kick off my balls!" screams Josh Homme, shortly after Queens Of The Stone Age terrifically lay waste to the best ever song about getting wasted, 'Feel Good Hit Of The Summer'.

Not long before, Trail Of Dead have the crowd baying for blood – Conrad Keely ends the set riding a crest of hands in the pit, Jason Reece rants and kicks at the drumkit, bassist Neil Busch disappearing under a toppled amp. It's *de rigueur* Dead demolition, of course, but tonight it has the electric atmosphere of a band in the right place at the right time. The pairing of Trail Of Dead with Queens is an inspired partnership, for both bands are trailblazers (pun intended), redefining what it is to rock for a generation sick to the gills with unimaginative nu-metal thuggery. Queens bring sinister pop songs and pointy beards to the party, while Trail Of Dead provide cerebral punk nihilism. Together, they're double the threat to law-abiding citizens, and double the fun.

It's a night of black – black clothing, black moods, black lights, black humour. Queens come on in pitch darkness, then spend most of their set in silhouette and when Mark Lanegan joins them – as he does for nearly every song – he hangs on his microphone like a wraith. It doesn't matter that there's not much to look at, though, as the rock speaks for itself – from the giddy, sexed-up flush of 'Monsters In The Parasol' to the blissed-out guitar solos of 'Better Living Through Chemistry', the Queens are in fine form.

Without the incomparable Dave Grohl on drums, of course, their iconic veteran count is lower than their last outing. Grohl's first replacement allegedly "didn't hit hard enough" and was canned a few days before the tour started, but new drummer Joey Castillo – who is clearly something of a genius for learning the songs so quickly – takes to his new job like a man possessed.

Arguably, Lanegan overstays his welcome somewhat, as his presence onstage seems to draw energy away from Josh and Nick Oliveri. His lugubrious baritone is brilliantly untouchable, especially on 'In The Fade' and 'Hangin' Tree', but one can't help but want a little more of the lightness and humour embodied in songs such as 'The Lost Art Of Keeping A Secret'.

This is but a minor criticism, however – it's difficult to find fault with something so monolithic and intense. With 'Songs For The Deaf' (which is precisely what we all are, blissfully, after they leave the stage), Queens Of The Stone Age have truly established themselves as a force to be reckoned with. They just keep getting stronger.

April Long

WRH

BEENIE MAN
London Kentish Town Forum

Artists are usually content with whatever audiences they attract. Not so Beenie Man, a former child prodigy turned dancehall reggae veteran at the age of 29. Tonight's one-off show has been carefully stage-managed and niche-promoted to attract a crossover crowd. Whatever the politics involved, it's clear Beenie wants to take dancehall further into the mainstream: hence the surrealism of a show that's essentially a lesson in dancehall-tinged pop.

If he inadvertently patronises his audience, it doesn't matter. While the opening quartet of songs hardly benefit from a deliberate guitar-rock edge, by the time 'Gangsta Life' drops in, we're on familiar rhythmic ground. Beenie uses his patois-drenched voice as a weapon, but with uncharacteristic restraint, to fit the mid-Atlantic song structures of his recent material. And the band are adept at translating the electronic grooves of 'Punny Island', 'Party Hard' and 'Art And Life' into something more organic.

A wild improvisation over Elephant Man's 'Thru The Bombing' rhythm aside, this is mainly showbiz Beenie. A ladies' man entertainer, not afraid to verbally castigate Bush, Blair, Bin Laden and Saddam Hussein, 'cos he's a Jamaican who doesn't believe in mass destruction.

Dele Fadele

SLEATER-KINNEY
Los Angeles Hollywood Highlands

Bless the indie boys. Feckless and frustrated, their meagre numbers lonesomely scuff their way through the Highlands, gazing longingly at tonight's majority girl-on-girl action. With no-one to impress and Sleater-Kinney taking off with 'One Beat', we get a glimpse of what the quintessential geeky indie guy would look like in Ayia Napa. It's all knobbly arms, rock-fist action and a pogo/shimmy/snake move. It is *not* pretty. "You guys are pretty rowdy," Carrie Brownstein tells us. "We thought last night was good, but you guys are kerazzeee!" She's right. They are. But her band is to blame for their fanatical fits of devotion.

Corin Tucker's wails are part indie-vixen, part siren. Brownstein's impeccable guitar riffs and chunky punk vox are the perfect counterpoint. And Janet Weiss, the coolest woman to wield two sticks, keeps the beat and the frenzy going with her rock-angel harmonies.

They treat us like family, indulging us in the best performance they can, because they still love what they do. And this of course, is what makes them so great. Almost a decade after that whole riot grrrl thing they sprung from, they're still rocking out, as un-jaded and ebullient as ever.

Joelie Lash

THE CATHETERS
Brighton Free Butt

You may not know it, but you were at this gig. Or if you weren't, then you've at least been to one very like it recently – there will have been big hair and loud guitars and you will have come away thinking that rock'n'roll's churches are currently overflowing with congregations, all extremely ready to testify.

It's still worth outlining what happens while The Catheters play. There is, of course, incendiary rock'n'roll, much as their Seattle forebears Mudhoney once played it. It's when things start to go wrong, however, that things really go right.

By this point, we have seen sweat. We have seen bassist Leo climb the walls. What we have not seen, though, is a total equipment breakdown, a hunt for replacement gear and then another hunt. This time it's for singer Brian who has used this opportunity to make his escape from the gig.

"If I was in your position, I probably wouldn't like us either," he says on his eventual return. "But if you do, don't be shy!"

So let's not be shy. In some shape or form, you have heard The Catheters' riffs before, seen their commitment to rock'n'roll, and their high-energy performance. Their charm and their charisma, however – we may not see their like again.

John Robinson

Beenie Man: introducing the coffee table to dancehall

Uncommon person: Jarvis in curious performance art electroclash shocker

YOU COCKER!

PULP FRONTMAN LENDS DERANGED SUPPORT TO '60S LEGEND LEE HAZLEWOOD

JARVIS COCKER & FRIENDS
London South Bank Royal Festival Hall

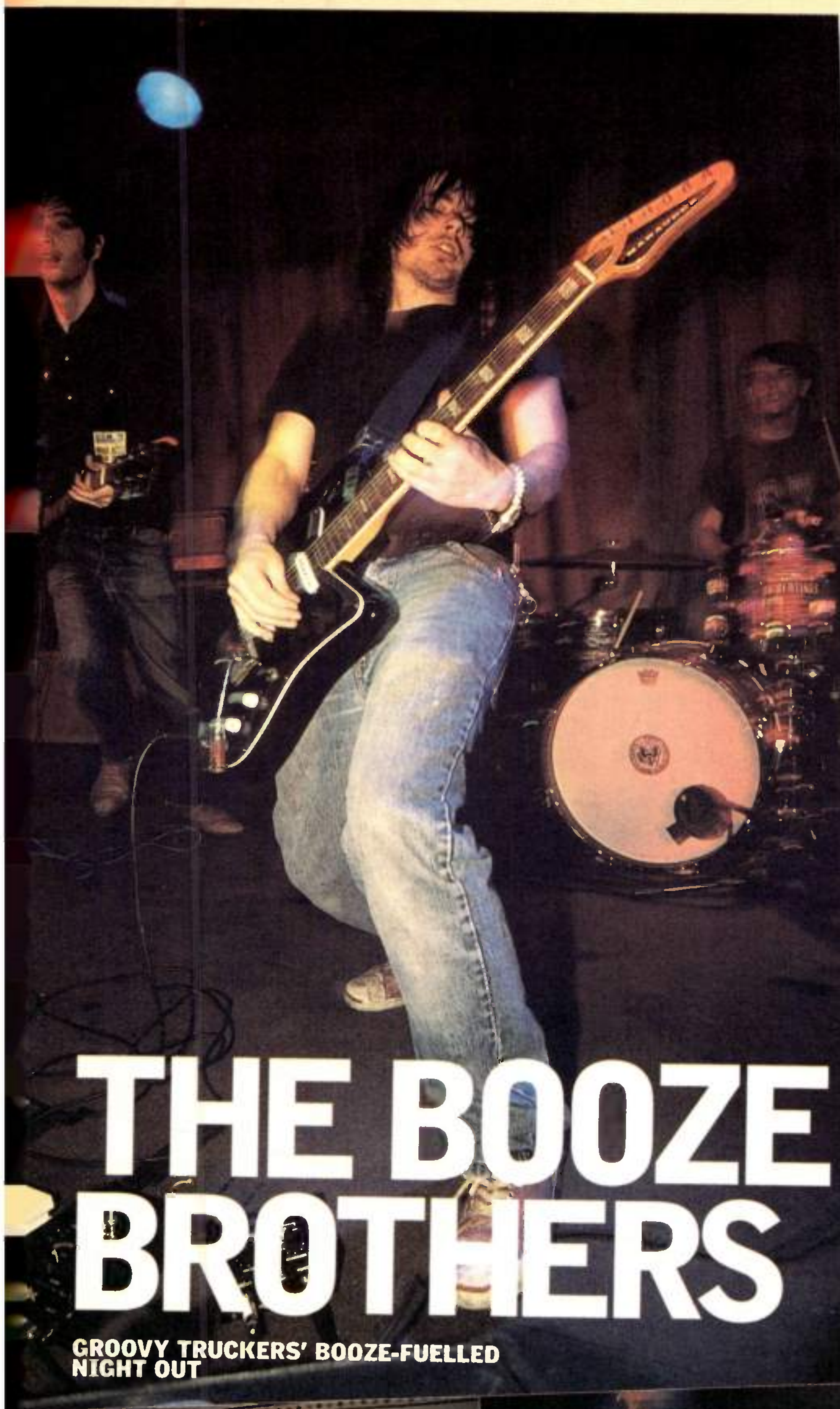
Jarvis Cocker is unwell. We know this because he smashes a bottle over his head before he starts this set of new solo material. The karate chopping of balsa wood (twice!) is further evidence. When he bellows "Bad monkey, bad!" at the close of a song, *NME* gazes anxiously into the wings to see if a man in a white coat with a big net is waiting.

Opener 'The Heavy' is exactly that. *"Don't fuck with me because I'm a heavyweight"*, intones Jarvis over an enveloping bass throb as guitar white noise fizzes. The Pulp confections of ribald wit, pathos and playfulness are tonight abandoned in favour of a sly update of the electroclash blueprint. Initially this appears merely to be Death In Vegas beamed in via a semi in Surbiton, but there is something seedier, and sexier at work – where Pulp are/were happy to be voyeurs, this feels like a man who's dived in and got the cream all for himself.

The climax is two well-meaning readings of Lee Hazlewood classics 'Pour Man' and 'A Cheat'. While far superior to Primal Scream and Kate Moss' recent mauling of Lee's 'Some Velvet Morning', Jarv's vocals cannot compete with Hazlewood's velvet-lined cavern of a voice. Frankly, Lee could sing a psychiatric report and make it sound sexy, while Cocker'll need to be nimble to avoid becoming the subject of one.

Anthony Thornton

PHOTOGRAPHY: PAT POPE/RICHARD SKIDMORE



THE BOOZE BROTHERS

GROOVY TRUCKERS' BOOZE-FUELLED NIGHT OUT

THE BEATINGS

Bristol Fleece & Firkin

"Right, who knows the way to an off-licence?"

The tourbus has barely pulled to a halt before east London nouveau-grungers The Beatings rush out into downtown Bristol in search of cut-price booze. As the first band to play the Fleece tonight, the four are genuinely concerned that the headline acts – The BellRays and The D4 – might have drunk the rider dry before they even get a look in. An off-licence is needed. Sharpish.

Despite not having quite reached the giddy heights of getting their own rider, The Beatings have already said goodbye to their Camden Market day jobs. In the run-up to the release of debut single 'Jailhouse', their gorgeously dishevelled mugs appeared in every style mag going, while the single itself went Top 70 – not bad seeing as it sounds like it was made by four deranged lumberjacks with serial killing in mind.

"It was," muses rangy guitarist Matt, "an *interesting* choice of single. Basically we wanted to put our hardest thing out first. It's very us and we were like, 'If you don't like this and you don't get this now then fuck it, you won't like the rest of it either!'"

'Jailhouse' isn't the only thing some people may not like about The Beatings: there's the clothes. A sort of charity shop take on *The Dukes Of Hazzard*; frontman Nick has tonight done away with his trademark redneck baseball cap, but heads still turn as The Beatings stalk the cobbled Bristol streets on their search for beer. If you cross oil-splattered denim with Cuban heels and floppy, tousled fringe you get their unique 'dandy truck drivers' look. It's certainly not a fashion you'd want to be rocking in a strange city late at night, but, the way they talk, The Beatings have toned *down* their image a little recently.

"When I first met Matt, he had this weird, crazy hair," says Nick, eyes misting over at the memory. "It really was quite amazing. Half his head was missing. I was so impressed I thought we should form a band immediately!"

"It was butchered," winces Matt.

"We were in a club," continues Nick "and I said *(adopting unsettlingly high-pitched voice)*, 'I've got his great idea for a rock band, do you like bands? I love bands! Let's get a band'."

Offstage The Beatings are a mess of disparate personalities. Nick's endearing mutterings ("I've been thinking about alternative modes of transport to stop us getting stuck in traffic on the way to gigs and I can't decide whether a zeppelin or go-cart would be best for us") are most likely to be met with paternal exasperation from Matt ("Shhhhh now, Nick"), while drummer Todd's chatty affability is at odds with bassist Dino's repeated tendency to skulk off for a quiet pint with The D4.

Live, however, The Beatings are something else. As soon as they walk out onstage, all their personal differences go up in a triumphant blaze of passion, sex, sweat, white noise and a hell of a lot of fun. Pitching headlong into their version of 'The Money Will Roll Right In' – originally by early-'80s hardcore troupe Fang – the evening's mood is set with schizoid vocals and urgent, persistent percussion.

Next up is the two-week-old 'It's Too Late', conceived at a recent recording session. With its Motörhead riffs and dumbo Stooges chorus, Nick and Matt are given the chance to pull the kind of Spinal Tap-style poses only dreams and The Datsuns are made of. By the time they make it to imminent single 'Bad Feeling', Matt's head is circling feverishly and his heels kicking his backside like a twisted Jarvis impersonator. The end of the set sees Nick and Dino on the floor fucking their guitars to a backdrop of indistinguishable trailer trash yelping. Cool.

"I think that went well," says a glowing Matt as he settles himself backstage afterwards.

"I did what I always do to my bloody arm," rants Nick, holding aloft a small gash caused by manic guitar action. "This has only just healed and I've done it again!"

"What you need is a long-sleeve jumper," nods Matt, helpfully. "Or a set of Marigolds."

Now, though, it's time for The Beatings to see how Bristol's nightlife measures up. Packing various members of The D4 and a number of hardened fans into their minibus, a hair-raising drive down one-way streets the wrong way ensues. First stop is to pick up fellow eastenders, The Libertines, ahead of us gatecrashing an unsuspecting bar. By now there's more leather jackets and swaggering than some can handle and Dino disappears. Gone for a drink with The D4, apparently.

For the rest, the excess has only just begun. The Libertines regale us with tales of arson in Southampton the previous night, before Carl and Pete systematically try to snog everyone in the room. Matt tries to keep the errant pair in line before finally submitting to Pete's advances. Details become hazy. Someone is being sick. The proprietor has had enough. We leave, hastily.

An hour later, The Beatings are slowly coming round in the back of the bus somewhere in the outskirts of Bristol. A muffled voice pipes up from the back.

"Right, where's the nearest off-licence?"

Krissi Murison

PHOTOGRAPHY: JAMES LOOKER

Four go mad in the West County. Well, get royally pissed-up at least

Up the racket! Nick and Matt bump into Pete and Gary Libertine... and the evening really gets going

"Ere, have is there any of that rider left?" Todd tries his luck with headliners, The D4

Deasy does it: Conor conjures up California, by way of Dublin...

LET'S THRILL MUSIC

WEST COAST-INSPIRED DUBLIN UPSTARTS TRIUMPH OVER TECHNICAL ADVERSITY

THE THRILLS

Dublin Temple Bar Music Centre

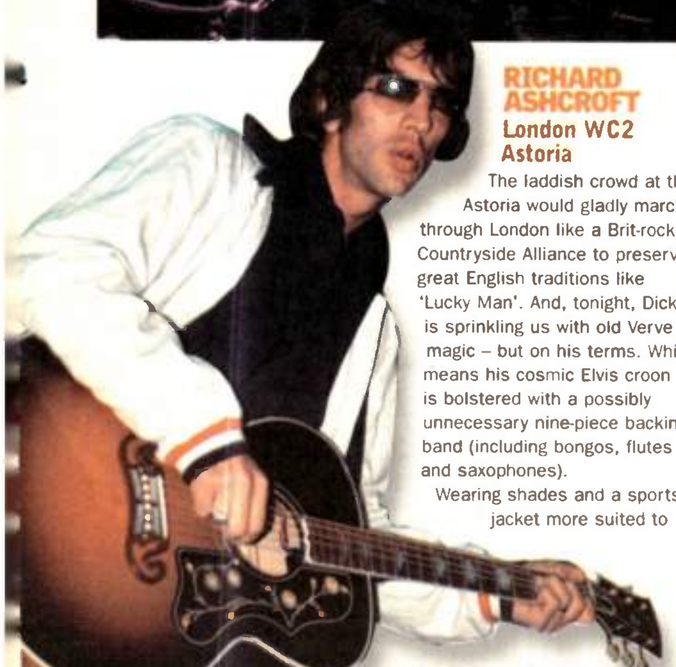
When The Thrills step onstage tonight, they look out of time. A mess of tangled hair and mismatched clothing, they number five, although it's the front three that your eyes are immediately drawn to. Centre-stage is singer Conor Deasy. He's flanked by guitarist Daniel Ryan and bassist Padhraic McMahon who, with his creased shirt and blazer, looks like he lives across the hall from The Strokes.

The Thrills might be from Dublin, but it's Neil Young who's their most obvious inspiration, along with the sound of West Coast America in the '60s – particularly The Beach Boys and The Byrds. Their set tonight is plagued by poor sound and equipment malfunction, but despite all the problems there's a spirit and abandon that shines through. Whether it's the banjo-powered sweep of 'Big Sur' or the introspective intimacy of 'Old Friends And New Lovers', there's a real freshness and melodicism to what they do. Even when they're forced to do one of their best songs, 'Santa Cruz', without any guitar, they still make it sound incredibly affecting.

They finish with 'One Horse Town', another song inspired by the romance and open spaces of America, and as soon as they finish they practically run off the side of the stage. There's nothing for them to be ashamed of, though. The Thrills are a scruffy group with a big future. Pretty soon, you'll be able to hear that for yourself.

James Oldham

...while guitarist Daniel enjoys the frill of it all



Ashcroft: he wants to sax you up

RICHARD ASHCROFT

London WC2 Astoria

The laddish crowd at the Astoria would gladly march through London like a Brit-rock Countryside Alliance to preserve great English traditions like 'Lucky Man'. And, tonight, Dicky is sprinkling us with old Verve magic – but on his terms. Which means his cosmic Elvis croon is bolstered with a possibly unnecessary nine-piece backing band (including bongos, flutes and saxophones).

Wearing shades and a sports jacket more suited to the Med than chilly old London, when he strums 'Sonnet', it's magic. But, like an off-form footballer, the fans let him know when they're unhappy. The sonic expanses of 'Nature Is The Law' – from forthcoming album 'Human Conditions' – receive merely encouraging applause, while fancy new tricks 'Lord I've Been Trying' and 'Paradise' just don't impress.

Ashcroft tries to bring them round, pulling on a vintage 'Northern Soul' T-shirt thrown onstage for a stunning acoustic rendition of 'The Drugs Don't Work'. That familiar, aching vocal melody even makes up for the sax solos. It's a brave gambit, but Ashcroft may have to embrace the wilderness if he wants to tinker with sacred old Verve tunes.

The lads want the spirit of '97, not just the songs.

Andre Paine

SIMPLE KID

Manchester Night & Day

Baseball-capped, be-mulleted and aware of the visual impact of a mouth-organ hung round the neck, Cork's Simple Kid is the latest addition to the swelling ranks of Semi-Acoustic Screwballs (SAS). Stood playing his puffed-up folk songs with professional nervousness, he comes on like any number of dishevelled street-corner strummers.

Hardly big news in a world that's already been seduced by others who walk the fine line between boho and busker (Beck, Ben Kweller, BDB) but the Kid's secret is that he jacks up his ragged coast-to-coast Americana on Massive Attack beats and Game Boy FX. Plus – further fulfilling the SAS selection criteria – his banter's charmingly crooked.

"This song is called 'Hello'," he mumbles. "I guess we should've played it at the start."

Actual single 'Truck On', being music to gambol in fields to, lets him down badly; especially when there's genuine pop the quality of 'Supertramps And Superstars', a technicolour folk shimmy with a pendulum of a chorus. Still, it's Simple Kid's prerogative to observe life's detail from the indie gutter. But he's got a better view of the stars than most.

Dan Martin

SIMIAN

London Bethnal Green Working Men's Club

It's like walking on to the set of *Phoenix Nights*. Amid the pints of mild, soggy bunting and flat caps, arch pop alchemists Simian are showcasing their forthcoming second album 'We Are Your Friends'. One wag even suggests that, in homage to a scene from Peter Kay's show, the London quartet could come on and do a *Stars In Their Eyes* version of The Beta Band.

Instead Simian coolly blaze through a 45-minute set that offers ample evidence to suggest they've reigned in the propensity for psychedelic self-indulgence which made last year's 'Chemistry Is What We Are' LP such a hit-and-miss affair. The four-part harmonies on gloriously upbeat new single 'Never Be Alone', the crashing rhythmic momentum of 'Sunshine' and the good-time vibes of 'La Breeze' owe far more to the likes of The Beach Boys, which is certainly no bad thing. Old favourite 'One Dimension' likewise benefits hugely from the sharper approach, a drowsy acid-soaked fable convincingly transformed into a life-affirming anthem.

Simian will be your friends through winter and beyond. Tonight they're very much stars in our eyes.

Alan Woodhouse

PHOTOGRAPHY: ANDY WILLSHER/ANGELA LUBRANO

WRH

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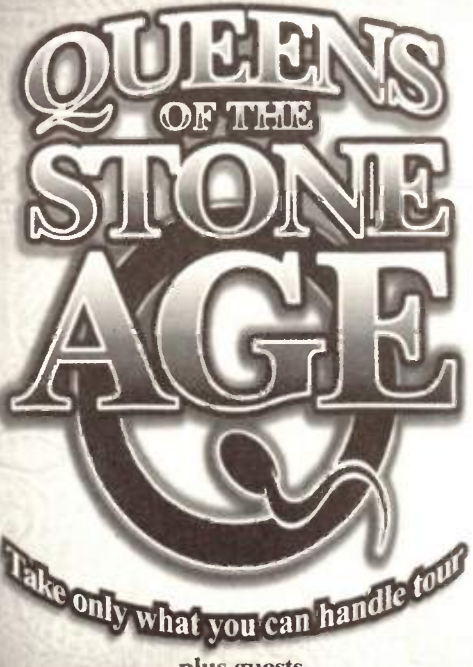
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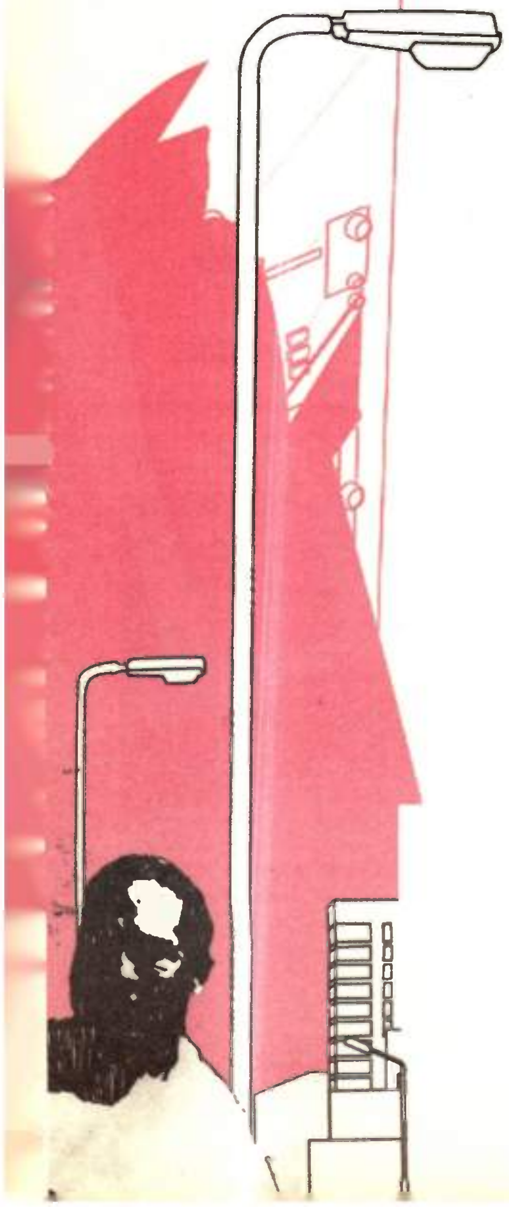

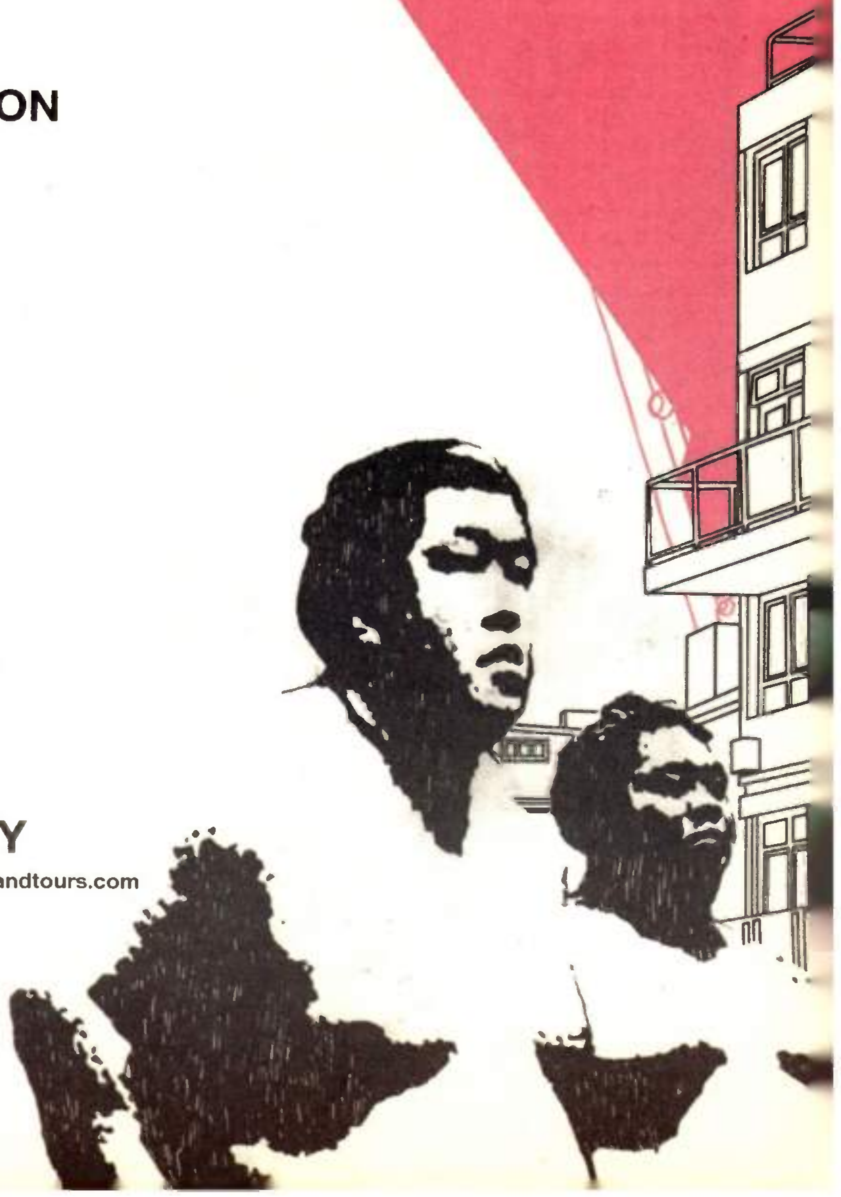

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CORN EXCHANGE
0870 169 0100

All Tickets £12.50 adv Except London £14.00 adv (subject to booking fee) 24 Hour Credit Card Hotline 0871 2200 260 or buy online www.gigsandtours.com
'Live in a Hiding Place' released 21st October from the album **'The Remote Part'** on Parlophone www.idlewild.co.uk

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SJM Concerts & Metropolis Music present

doves

november
mon 18 **northumbria** university
0191 261 2606 / 0191 233 0444

DF Concerts present
tue 19 **glasgow** barrowlands
0870 169 0100

thur 21 **sheffield** octagon
0114 222 8777 / 0114 279 7997

[illegible] **liverpool** university

sun 24 **leeds** university
0113 244 4600

mon 25 **birmingham** academy
0870 771 2000

wed 27 **bristol** academy
0870 771 2000

thu 28 **southamton** guildhall
023 8063 2601

fri 29 **exeter** university
01392 425 309

december
sun 01 **norwich** uea
01603 508 050

[illegible]
extra date added
tue 03 **london** brixton academy
0870 771 2000

thu 05 **cambridge** corn exchange
01223 357 821

fri 06 **cardiff** university
029 2078 1481

extra date added
[illegible]
sun 08 **manchester** apollo
0161 242 2560, 0161 832 1111

Tickets £14adv. except Mcr £15adv. Lon £16adv. (subject to booking fee)
24hr cc hotline: 0871 2200 260 buy online: www.gigsandtours.com
New single 'Caught By The River' out 14/10/02 taken from 'The Last Broadcast' - the number 1 album out now. www.doves.net

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SJM CONCERTS, METROPOLIS MUSIC AND DF CONCERTS BY ARRANGEMENT WITH 13 ARTISTS PRESENT

suede

Plus special guest GEMMA HAYES

October
30 Glasgow Barrowlands 0870 169 0100
31 Aberdeen Music Hall 0870 169 0100
November
2 Liverpool Royal Court 0151 709 4321
3 Manchester Academy 0161 832 1111/0161 237 5554
4 Leeds University 01132 455 570
6 Newcastle Northumbria University 0191 233 0444 0191 261 2606
7 Birmingham Academy 0870 771 2000
8 Norwich UEA 0115 912 9000
10 Bristol Academy 0870 771 2000
11 Cambridge Corn Exchange 01223 357 851
12 Southampton Guildhall 023 8063 2601
14 Lonc SOLD OUT pherd's Bush Empire
15 Lonc SOLD OUT pherd's Bush Empire
16 Lonc SOLD OUT pherd's Bush Empire

24hr credit card hotline 0871 220 0260
or buy online at www.gigsandtours.com
New album "A New Morning" out September 30th

www.suede.net

SJM Concerts by arrangement with 13 Artists present

SUPERGRASS

THE LIBERTINES (EXCEPT 30TH) & ROCKET SCIENCE

OCTOBER 2002
15TH NOTTINGHAM ROCK CITY
0115 941 2544
16TH NEWCASTLE NORTHUMBRIA UNI
0191 261 2606, 0191 263 5000
Regular Music present
17TH GLASGOW BARROWLANDS
0870 903 3444
18TH LEEDS UNIVERSITY
0113 244 4600
20TH MANCHESTER ACADEMY
0161 832 1111
21ST BIRMINGHAM ACADEMY
0870 771 2000
22ND BRISTOL ACADEMY
0870 771 2000
24TH SOUTHAMPTON GUILDHALL
023 8063 2601
25TH CARDIFF UNIVERSITY
029 2078 1481
27TH CAMBRIDGE CORN EXCHANGE
01223 357 851
SOLD OUT SOLD OUT SOLD OUT LONDON
SHEPHERDS BUSH EMPIRE

TICKETS £15ADV. (SUBJECT TO BOOKING FEE)
24HR CC HOTLINE: 0871 2200 260 OR BUY ONLINE: WWW.GIGSANDTOURS.COM
NEW SINGLE "GRACE" OUT NOW
NEW ALBUM "LIFE ON OTHER PLANETS" OUT NOW
WWW.SUPERGRASS.COM

SJM Concerts by arrangement with ITB present

PRIMAL SCREAM

plus very special guests **BLACK REBEL MOTORCYCLE CLUB** BRIXTON SATURDAY ONLY!

DECEMBER 2002
FRIDAY 6 **LONDON BRIXTON ACADEMY***
SA[illegible]AY 7 0870 771 2000 / 020 7403 3331 / 020 7734 8932 / 020 7344 0044
MONDAY 9 **LIVERPOOL ROYAL COURT** 0151 709 4321 / 0151 256 5555
TUESDAY 10 **BIRMINGHAM ACADEMY** 0870 534 4444
THURSDAY 12 **SHEFFIELD OCTAGON** 0114 222 8777 / 0114 251 7000
FRIDAY 13 **MANCHESTER ACADEMY** 0161 832 1111 / 0161 237 5554
MONDAY 16 **EDINBURGH CORN EXCHANGE** Regular Music present 0870 9033 444
TUESDAY 17 **GLASGOW BARROWLANDS** Regular Music present 0870 9033 444

Tickets £17.50adv. except London £20adv. Friday & £25adv. Saturday (subject to booking fee)
24hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com * Friday 7pm–11pm & Saturday 9pm–3am
New LP EVIL HEAT featuring the single MISS LUCIFER out now on Columbia www.primalscream.org

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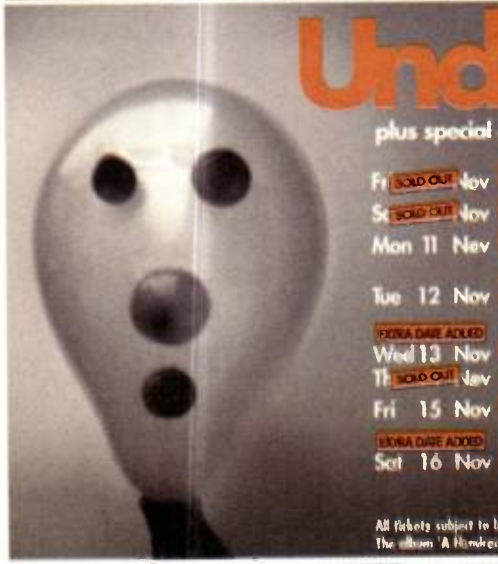
NOVEMBER 2002
16 **MANCHESTER** MEN Arena
0161 930 8000, 0161 832 1111
17 **NEWCASTLE** Arena
0670 707 8000, 0191 263 5000
19 **BIRMINGHAM** NEC
0870 909 4133
20 **CARDIFF** Arena [illegible]
22 **WEMBLEY** Arena [illegible]
EXTRA DATE
23 **WEMBLEY** Arena
020 8902 0902, 020 7403 3331, 020 7734 8932
25 **GLASGOW** SECC
0870 0600 100

Tickets £18.50 except London £19.50 (subject to booking fee)
24hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com
An SJM Concerts, Metropolis Music & PCL presentation
by arrangement with The Agency www.foofighters.com
New album "ONE BY ONE" released 21st October 2002

FOO FIGHTERS

24hr cc hotline 0871 2200 260 www.gigsandtours.com - exclusive live announcements and priority booking

SJM Concerts presents



SJM Concerts by arrangement with Primary Talent present

Underworld,

plus special guests Futureshock & Darren Price (DJ)

Fri SOLD OUT Nov **Brixton Academy** Doors 8pm-1am
Sat SOLD OUT Nov **Brixton Academy** Doors 9pm-3am
Mon 11 Nov **Bristol Academy**
Tickets £16adv. Doors 7pm-12am. 0870 771 2000
Tue 12 Nov **Sheffield Octagon**
Tickets £16adv. Doors 7pm-12am. 0114 222 8777
EXTRA DATE ADDED
Wed 13 Nov **Glasgow Barrowlands** DF Concerts
Thu SOLD OUT Nov Tickets £16adv. Doors 8pm-1am. 0870 169 0100
Fri 15 Nov **Manchester Apollo**
Tickets £17.50adv. Doors 8pm-1am. 0161 242 2560, 0161 832 1111
EXTRA DATE ADDED
Sat 16 Nov **Gatecrasher 4 @ Birmingham NEC**
Feat Underworld (live) and arenas from Gatecrasher, Bugged Out and Tidy Trax.
Tickets [illegible] 9pm-6am. 0115 912 9000

All tickets subject to booking fee. 24hr cc hotline: 0871 2200 260 Online www.gigsandtours.com
The album 'A Hundred Days Off' is out now on JBO records www.underworld[illegible].com

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SJM Concerts by arrangement with ITB present

DJ SHADOW

OCTOBER 2002

17th **Birmingham Academy**
0870 771 2000
EXTRA DATE ADDED
SOLD OUT **Brixton Academy**
19th 0870 771 2000
plus additional special guests:
2manydjs (Soulwax)
21st **Oxford Brookes Uni**
01865 741 1111
22nd **Norwich UEA**
01603 508 050
23rd **Leeds University**
0113 244 4600
EXTRA DATE JUST ADDED
24th **Liverpool University**
0151 256 5555
26th **Manchester Academy**
0161 832 1111
DF Concerts
28th **Glasgow Barrowlands**
0870 169 0100

Plus special guests: Fingathing, Beans (Anti Pop Consortium) & Rjd2*
*** Rjd2 not appearing at Birmingham, Brixton & Oxford**

Tickets £16adv. / London £18.50 (sub to bkg fee) Doors, 8pm–1am except Brixton 9pm–2am & Oxford 7pm-11pm & Leeds 7pm-12am
24hr cc hotline: 0871 2200 260 buy online: www.gigsandtours.com
The new album 'The Private Press' out now. The new single 'Six Days' out 14th October www.djshadow.com

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SJM Concerts, Clear Channel Entertainment and Regular Music present

beth orton

plus special guest
Ed Harcourt
(excluding Ireland)

October
Fri 04 **York Barbican**
01904 656 688
Sat 05 **Liverpool Royal Court**
0151 709 4321
Sun 06 **Manchester Bridgewater Hall**
0161 907 9000
Tue 08 **Birmingham Symphony Hall**
0121 780 3333
Wed 09 **Nottingham Royal Concert Hall**
0115 989 5555
Thu 10 **Carlisle Sands Centre**
01228 625 222
Fri 11 **Newcastle City Hall**
0191 261 2606
Sun 13 **Aberdeen Music Hall**
01224 641122
Mon 14 **Glasgow Concert Hall**
0870 903 3444
Tue 15 **Sheffield City Hall**
0114 278 9789
Wed 16 **Norwich UEA**
01603 508 050
Fri 18 **Southampton Guildhall**
023 8063 2601
Sat 19 **Cambridge Corn Exchange**
01223 357 851
Sun 20 **Reading Hexagon**
0118 960 6060 / 0870 0600 100
Mon 21 **Bristol Colston Hall**
0117 922 3686
Wed 23 **London Shepherds Bush Empire** SOLD OUT
Thu 24 **London Shepherds Bush Empire** SOLD OUT
Fri 25 **London Shepherds Bush Empire**
0870 771 2000,
Stargreen 020 7734 8932,
Way Ahead 020 7403 3331
Mon 28 **Dublin Vicar Street**
(353) 1 890925150
Tue 29 **Dublin Vicar Street**
(353) 1 890925150
Wed 30 **Belfast Mandella Hall**
028 9066 5577

All Tickets subject to booking fee.
24 hr cc hotline 0871 2200 260 / 0870 4000 688
or Buy online: www.gigsandtours.com www.ticketmaster.co.uk
New single Anywhere, out on October 21st. Also available, the new album Daybreaker
See www.bethorton.mu for full details

SJM Concerts by arrangement with ITB presents

Richard Ashcroft

THURSDAY 07 NOVEMBER
SHEFFIELD CITY HALL
0114 278 9789, 0114 251 7000
FRID[illegible]VEMBER
MANCHESTER ACADEMY
SATU[illegible] NOVEMBER
LIVERPOOL UNIVERSITY
MONDAY 11 NOVEMBER
BLACKBURN KING GEORGE'S HALL
01772 654 000
SUNDAY 17 NOVEMBER
SOUTHAMPTON GUILDHALL
023 8063 2601
TUESDAY 19 NOVEMBER
WOLVERHAMPTON CIVIC CENTRE
01902 552 121
WEDNESDAY 20 NOVEMBER
NOTTINGHAM ROCK CITY
0115 958 8484, 0115 912 9000
THURSDAY 21 NOVEMBER
NEWCASTLE CITY HALL
0191 261 2606, 0191 263 5000
SATURDAY 23 NOVEMBER
LEEDS UNIVERSITY
0113 244 4600
SUNDAY 24 NOVEMBER DF Concerts present
GLASGOW BARROWLANDS
0870 169 0100
MONDAY 25 NOVEMBER DF Concerts present
EDINBURGH CORN EXCHANGE
0870 169 0100
TUESDAY 12 NOVEMBER
CAMBRIDGE CORN EXCHANGE
01223 357 851
WEDNESDAY 13 NOVEMBER
BRISTOL ACADEMY
0870 771 2000
FRI 15 & SAT 16 NOVEMBER
LONDON BRIXTON ACADEMY
0870 771 2000, 020 7734 8932, 020 7403 3331

All Tickets £18.50 adv Except London £19.50 adv
(subject to booking fee)
24hr cc hotline 0871 2200 260 online www.gigsandtours.com
New Single "Check the Meaning" out October 7th
New Album "Human Conditions" out October 21st
www.richardashcroft.com

SJM Concerts & Metropolis Music in association with Helter Skelter presents

JJ72

plus guests INME
(25th only)
& MELATON
(all dates)

OCTOBER 2002
DF CONCERTS
18 GLASGOW BARROWLANDS 0141 339 8383
19 MANCHESTER ACADEMY 0161 832 1111
21 BRISTOL ACADEMY 0870 771 2000
22 PORTSMOUTH PYRAMID CENTRE 023 9235 8608
EXTRA DATE ADDED DUE TO PUBLIC DEMAND
LONDON FORUM 020 7344 4444/020 7403 3331
25
27 LANCASTER UNIVERSITY 01772 654 000
NOVEMBER 2002
04 LIVERPOOL UNIVERSITY* 0151 256 5555
05 NEWCASTLE UNIVERSITY* 0191 261 2606
06 NORWICH UEA* 01603 508 050
08 LEICESTER DE MONTFORD UNI* 0115 912 9000
09 SHEFFIELD UNIVERSITY* 0114 222 8777
11 CARDIFF UNIVERSITY* 029 2023 0130
12 LEEDS METRO UNIVERSITY* 0113 244 4600
13 WOLVES WULFRUN HALL* 01902 552 121

PLEASE NOTE CHANGE OF DATES* - ALL TICKETS STILL VALID

£10.50 adv / London £12.50 adv (Subject to booking fee)
24 Hour cc hotline 0871 2200 260 or www.gigsandtours.com
New single "Formulae" out now New album "I To Sky" out 14 October www.jj72.com NME 5.0

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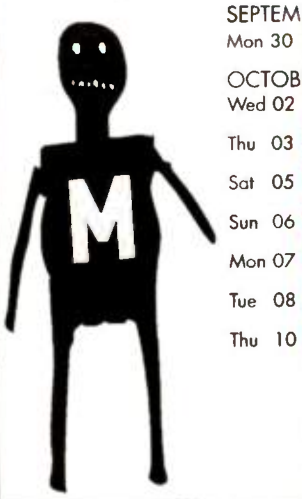
minuteman

plus guests



SEPTEMBER
Mon 30 **WOLVERHAMPTON** Little Civic
01902 552 121
OCTOBER
Wed 02 **READING** Fez
0871 2200 260
Thu 03 **BRIGHTON** Pressure Point
01273 325 440
Sat 05 **TUNBRIDGE WELLS** Forum
01892 530 411
Sun 06 **COLCHESTER** Arts Centre
0871 2200 260
Mon 07 **NOTTINGHAM** Social
0115 912 9000
Tue 08 **NORTHAMPTON** Soundhaus
01604 250 898
Thu 10 **LONDON** Metro Club
020 7403 3331, 020 7734 8932

24hr cc hotline 0871 2200 260
buy online at www.gigsandtours.com
The Album RESIGNED TO LIFE out now
www.minutemanmusic.com
An SJM Concerts production
by arrangement with Primary Talent

[illegible] BY ARRANGEMENT WITH [illegible] PRESENT

king adora

OCTOBER
THU 31 NORWICH ARTS CENTRE 01603 660 352
NOVEMBER
FRI 01 OXFORD ZODIAC 01865 420 042
SAT 02 NOTTINGHAM ROCK CITY 0115 941 2544
SUN 03 SHEFFIELD BARFLY 0114 220 3618
TUE 05 GLASGOW KING TUTS 0870 169 0100
WED 06 ABERDEEN LAVA 01224 648 000
THU 07 MANCHESTER UNIVERSITY 0161 832 1111
SAT 09 LIVERPOOL UNIVERSITY 0151 256 5555
SUN 10 PORTSMOUTH WEDGEWOOD ROOMS 023 9286 3911
MON 11 LEICESTER CHARLOTTE 0116 255 3956
TUE 12 CAMBRIDGE BOAT RACE 01223 508 533
THU 14 BIRMINGHAM ACADEMY 2 0870 771 2000
FRI 15 LONDON MARQUEE 020 7734 8932 020 7344 4040

24HR CC HOTLINE 0871 2200 260 OR BUY ONLINE AT WWW.GIGSANDTOURS.COM
WWW.KINGADORA.COM

SJM Concerts by arrangement with ITB presents

the shining

plus guests the Rain Band
(London & Mcr Only)

September
Sat 21st SHEFFIELD LEADMILL 0845 300 4050
October
Wed 2nd LIVERPOOL MASQUE 0151 256 5555
Thu 3rd GLASGOW GARAGE CPL Present 0870 220 1116
Sat 5th BIRMINGHAM ACADEMY BA2 0870 771 2000
Sun 6th STOKE SUGARMILL 0115 912 9000
Tue 8th LEEDS COCKPIT 0113 245 5570
Wed 9th MANCHESTER UNIVERSITY 0161 832 1111
Thu 10th LONDON MEAN FIDDLER 020 7734 8932, 020 7344 0044

Tickets £7adv. Except London £8adv. (subject to booking fee)
24hr cc hotline: 0871 2200 260 or online: www.gigsandtours.com
The debut album 'True Skies' out now www.theshiningarehere.com

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SAINT ETIENNE

Friday 4th October
GLASGOW COTIER THEATRE
0870 903 3444
Saturday 5th October
DUBLIN OLYMPIA
www.ticketmaster.ie
Sunday 6th October
MANCHESTER RITZ
0161 832 1111
Monday 7th October
LEEDS CITY VARIETIES
0113 243 0808
Wednesday 9th October
BRIGHTON CONCORDE
01273 772 770
Thursday 10th October
LONDON ROYAL FESTIVAL HALL
020 7960 4242, 020 7734 8932
£13.50 except Lond £16adv (s/bf)
An SJM Concerts presentation
Single ACTION & Album FINISTERRE out now

plus special guests (except Dublin)
BROADCAST

SJM Concerts by arrangement with Primary Talent present

THIEVERY CORPORATION

SUNDAY 13TH OCTOBER
Brighton Concorde 2
Tickets £12.00 adv. 01273 772 770
WEDNESDAY 16TH OCTOBER
Manchester University
Tickets £12.50 adv. 0161 832 1111
THURSDAY 17TH OCTOBER
London Shepherds Bush Empire
Tickets £12.50 adv. 0870 771 2000, 020 7344 4040

(All tickets subject to booking fee)
24hr cc hotline: 08701 2200 260
or buy online www.gigsandtours.com

24hr cc hotline 0871 2200 260 www.gigsandtours.com - exclusive live announcements and priority booking

SHEPHERDS BUSH EMPIRE

gigs

Shepherds Bush Green
London
www.shepherds-bush-empire.co.uk

October	
Wed 2nd	**NORAH JONES** SOLD OUT
Thu 3rd	**NORAH JONES** SOLD OUT
Fri 4th	**THE DIVINE COMEDY & BEN FOLDS** SOLD OUT
Sat 5th	**THE DIVINE COMEDY & BEN FOLDS** SOLD OUT
Sun 6th	**JAMES CARRINGTON WITH TOM BAXTER** £12.00 adv
Wed 9th	**MCALMONT & BUTLER** £10.00 adv
Thu 10th	**THE CORAL** SOLD OUT
Fri 11th	**CINEMATIC ORCHESTRA** £12.50 adv
Tue 15th	**THE TIGER LILLIES** £14.50 adv
Wed 16th	**BETH GIBBONS AND RUSTIN MAN** £11.00 adv
Thu 17th	**THIEVERY CORPORATION** £15.00 adv
Fri 18th	**JOE** £22.50 - £25.00 adv
Sat 19th	**THE WHITLAMS** £12.50 adv
Mon 21st	**GLENN TILBROOK** £15.00 adv
Tue 22nd	**BEBEL GILBERTO** £15.00 adv
Wed 23rd	**BETH ORTON** SOLD OUT
Thu24th	**BETH ORTON** SOLD OUT
Fri 25th	**BETH ORTON** SOLD OUT
Sat 26th	**JERRY SADOWITZ** £15.00 adv
Sun 27th	**POLYPHONIC SPREE** £13.00 adv
Mon 28th	**SUPERGRASS** SOLD OUT
Tue 29th	**SUPERGRASS** SOLD OUT
Wed 30th	**SUPERGRASS** SOLD OUT
November	
Fri1st	**GOTAN PROJECT** £15.00 adv
Sat 2nd	**THE VINES** SOLD OUT
Sun3rd	**THE VINES** £14.00 adv
Mon 4th	**THE VINES** £14.00 adv
Tue 5th	**THE ELECTRIC SOFT PARADE** £10.50 adv
Sat 9th	**SINEAD O'CONNOR** £19.50 adv
Sun 10th	**FISCHERSPOONER** £15.00 adv
Tue 12th	**ZEMFIRA** £20.00 - £30.00 adv
Thu14th	**SUEDE** SOLD OUT
Fri 15th	**SUEDE** SOLD OUT
Sat 16th	**SUEDE** SOLD OUT
Wed 20th	**TRAGICALLY HIP** £17.50 adv
Thu 21st	**TRAGICALLY HIP** £17.50 adv
Fri 22nd	**HOWARD MARKS** £14.00 adv
Sat 23rd	**HOTHOUSE FLOWERS** £17.50 adv
Sun 24th	**THE STRANGLERS** £18.50 adv
Tue 26th	**HOWARD MARKS** £14.00 adv
Wed 27th	**THE PIANO BAR LIVE BY PATRICIA KAAS** £28.50 adv
Thu 28th	**LEVELLERS** £16.00 adv
Fri 29th	**THE LONDON CLASSIC ROCK FESTIVAL** **URIAH HEEP / NEKTAR** From £15 to £45 adv
Sat 30th	**THE LONDON CLASSIC ROCK FESTIVAL** **URIAH HEEP / ASIA** From £15 to £45 adv
December	
Sun 1st	**BILLY BRAGG AND THE BLOKES** £15/17.50 adv
Thu 5th	**STEREO MC'S** £16.00 adv
Fri 6th	**SHED SEVEN** £15.00 adv
Sat 7th	**THE SAW DOCTORS** £17.50 adv
Sun 8th	**GOMEZ** £17.50 adv
Mon 9th	**GOMEZ** £17.50 adv
Wed 18th	**BJORN AGAIN** £15.50 adv
Thu 19th	**BJORN AGAIN** £15.50 adv
Fri 20th	**BJORN AGAIN** £15.50 adv
Sat 21st	**BJORN AGAIN** £15.50 adv
March	
Fri 7th	**BACK TOGETHER AGAIN TOUR** £21.50 adv

BIRMINGHAM ACADEMY

gigs

52-54 Dale End,
Birmingham
www.birmingham-academy.co.uk

All Monday, Friday and Saturday shows finish at 10pm

October	
Wed 2nd	**MORCHEEBA + KAYAK** £15.00 adv
Sun 6th	**LOSTPROPHETS** £12.50 adv
Tue 15th	**ROBERT PLANT** THE VOICE OF LED ZEPPELIN £20.00 adv
Wed 16th	**KOSHEEN** £12.00 adv
Thu 17th	**DJ SHADOW** £16.00 adv
Sun 20th	**TOPLOADER** £17.50 adv
Mon 21st	**SUPERGRASS + THE LIBERTINES** £15.00 adv
Thu 24th	**THE VINES** £12.50 adv
Fri 25th	**QUEENS OF THE STONE AGE** £14.00 adv
Sun 27th	**SOFT CELL** £17.50 adv
Tue 29th	**THE JON SPENCER BLUES EXPLOSION** £13.00 adv
Thu 31st	**FUN LOVIN' CRIMINALS** £17.50 adv
November	
Mon 4th	**HUNDRED REASONS** £10.00 adv
Wed 6th	**PAPA ROACH + MURDERDOLLS & HELL IS FOR HEROES** £17.50 adv
Thu 7th	**SUEDE** £15.00 adv
Mon 11th	**P!NK** £18.50 adv
Sun 17th	**BILLY BRAGG AND THE BLOKES** £15.00 adv
Wed 20th	**MOBY PLUS LAMB** £18.50 adv
Thu 21st	**THE STRANGLERS** £16.00 adv
Sun 24th	**INNER CITY SUMO TOUR FEAT. A AND GOLDFINGER PLUS VOODOO GLOW SKULLS** £13.00 adv
Mon 25th	**DOVES** £14.00 adv
Thu 28th	**BADLY DRAWN BOY** £15.00 adv
Fri 29th	**LEVELLERS** £15.00 adv
December	
Tue 3rd	**GROOVE ARMADA PLUS DIRTY VEGAS** £15.00 adv
Fri 6th	**IDLEWILD** £12.50 adv
Tue 10th	**PRIMAL SCREAM** £17.50 adv
Wed 18th	**RÖYKSOPP + FC/KAHUNA** £11.00 adv

BIRMINGHAM ACADEMY 2

Ba2

October	
Fri 4th	**JETPLANE LANDING** £6.00 adv
Sat 5th	**THE SHINING** £7.00 adv
Mon 7th	**ALEC EMPIRE** £8.50 adv
Tue 8th	**CAPDOWN + VANILLA POD** £7.00 adv
Wed 9th	**MCALMONT & BUTLER** £9.00 adv
Thu 10th	**CHUMBAWAMBA** £8.50 Adv
Fri 11th	**BOWLING FOR SOUP** SOLD OUT
Sun 13th	**JEEVAS PLUS CRISPIN MILLS** £6.00 adv
Sat 19th	**ROADRUNNER ROADRAGE 2002 FEAT. KILLSWITCH ENGAGE, 36 CRAZYFISTS, FIVE POINTE O** £7.50 adv
November	
Fri 1st	**MIDTOWN** £7.00 adv
Sun 3rd	**STRUNG OUT** £9.00 adv
Tue12th	**ALABAMA 3** £10.00 adv
Wed 13th	**BACKYARD BABIES** £10.00 adv
Thu 14th	**KING ADORA** £7.00 adv
Mon 18th	**FISHBONE** £7.00 adv
Tue 26th	**THE DAMNED** £12.00 adv
Wed 27th	**KUNG FU RECORDS TOUR FEATURING THE VANDALS, AUDIO KARATE & TSUNAMI BOMB** £12.00 adv
Sat 30th	**THE GUTHRIES & HAVENOTS** £7.00 adv
December	
Sun 8th	**THE (INTERNATIONAL) NOISE CONSPIRACY** £7.00 adv
Wed 11th	**DOUGLAS** £6.00 adv

clubs

Monday is..	**COMEPLAY** 10-2am
Friday is...	**RAMSHACKLE** 10-3am
Saturday is...	**SUNDISSENTIAL** 9.30 - 4am

MCG McKENZIE

Shepherds Bush Empire Brixton Academy Birmingham Academy and Bristol Academy are operated by the

WRH

BRIXTON ACADEMY

gigs

211 Stockwell Road
London
www.brixton-academy.co.uk

October	
Sat / Sun 5th & 6th	**UK B-BOY CHAMPIONSHIPS** £15 adv single day/ £25 adv for weekend
Sat 12th	**LOSTPROPHETS** £14.00 adv
Fri 18th	**DJ SHADOW** £18.50 adv
Sat 19th	**DJ SHADOW** £18.50 adv
Fri 25th	**KOSHEEN** £14.00 adv
Thu 31st	**SOFT CELL** £18.50 adv
November	
Fri 1st	**UNDERWORLD** £18.50 adv
Sat 2nd	**UNDERWORLD** £19.50 adv
Sun 3rd	**TENACIOUS D** SOLD OUT
Thu 7th	**PAPA ROACH** £20.00 adv
Fri 8th	**HUNDRED REASONS** £12.50 adv
Tue 12th	**PINK** £20.00 adv
Fri / Sat 15th & 16th	**RICHARD ASHCROFT** £19.50 adv
Sun 17th	**LEGENDS OF ROCK** £22.00 adv
Mon 18th	**WYCLEF** £18.50 adv
Fri 22nd	**MORCHEEBA** £17.50 adv
Sat 23rd	**MORCHEEBA** £17.50 adv
Thu 28th	**THE FAST SHOW LIVE** £22.50 - £25.00 adv
Fri 29th	**INNER CITY SUMO TOUR PLUS A AND GOLDFINGER** £15.00 adv
Sat 30th	**GARY MOORE** £22.50 adv
December	
Sun 1st	**DISTURBED** £15.00 adv
Mon 2nd	**DOVES** £16.00 adv
Tue 3rd	**DOVES** £16.00 adv
Fri 6th	**PRIMAL SCREAM** £20.00 adv
Sat 7th	**PRIMAL SCREAM + VERY SPECIAL GUESTS BLACK REBEL MOTORCYCLE CLUB** £25.00 adv
Mon 9th	**IDLEWILD** £14.00 adv
Tue 10th	**BADLY DRAWN BOY** £16.50 adv
Wed 11th	**BADLY DRAWN BOY** £16.50 adv
Thu / Fri 12th & 13th	**GROOVE ARMADA + SPECIAL GUESTS DIRTY VEGAS** 12th: 17.50 adv 13th: £19.50 adv
Sat 21st	**ROYKSOPP** £15.00 adv
January	
Fri 10th	**THE MUSIC** £11.50 adv
March	
Fri 7th	**FEEDER** £16.00 adv

THE FAST SHOW LIVE

Thu 28th November

clubs

October	
Sat 26th	**HARD HOUSE ACADEMY 2ND BIRTHDAY 30 DJS. 4 ARENAS. 4500 CLUBBERS + VERY SPECIAL GUEST!** Price: £10 / £15
November	
Sat 9th	**ONE NATION PRESENTS ONE NATION - 9TH BIRTHDAY** Price: £19
December	
Tue 31st	**HEAT - NYE NEW YEAR'S EVE HARD DANCE EXTRAVAGANZA** Price: £30 (limited £15 tickets available) On sale Mon 28th Oct

BRISTOL ACADEMY

gigs

Frogmore Street
Bristol
www.bristol-academy.co.uk

October	
Wed 9th	**PITCHSHIFTER** £10.00 adv
Tue 15th	**ROAD RAGE TOUR 2002** £7.50 adv
Wed 16th	**DEATH IN VEGAS** £10.50 adv
Sat 19th	**SOIL** £10.00 adv
Sun 20th	**HERBALISER** £10.00 adv
Mon 21st	**JJ72** £10.50 adv
Tue 22nd	**SUPERGRASS** £15.00 adv
Wed 23rd	**KOSHEEN** £12.00 adv
Sat 26th	**THE VINES** £12.50 adv
Mon 28th	**ROBERT PLANT** £20.00 adv
Wed 30th	**SOFT CELL** £17.50 adv
November	
Fri 1st	**FUGAZI** £7.50 adv
Sun 3rd	**RAGING SPEEDHORN** £8.50 adv
Sun 10th	**SUEDE** £15.00 adv
Mon 11th	**UNDERWORLD** £16.00 adv
Tue 12th	**HUNDRED REASONS** £10.00 adv
Wed 13th	**RICHARD ASHCROFT** £18.50 adv
Wed 20th	**THE STRANGLERS** £16.00 adv
Tue 26th	**INNER CITY SUMO TOUR PLUS A & GOLDFINGER** £13.00 adv
Wed 27th	**DOVES** £14.00 adv
Sat 30th	**SAW DOCTORS** £16.00 adv
December	
Sun 1st	**BEVERLEY KNIGHT** £16.00 adv
Mon 2nd	**LEVELLERS** £15.00 adv
Tue 3rd	**BADLY DRAWN BOY** £15.00 adv
Wed 4th	**GROOVE ARMADA** £ 15.00 adv
Tue 10th	**IDLEWILD** £12.50 adv
Thu 19th	**ROYKSOPP** £11.00 adv
February	
Wed 26th	**BOWLING FOR SOUP** £10.00 adv

clubs

Thursdays	**COMEPLAY** Student Night - Old Skool Hip Hop 10pm-2.30am £4.00 NUS www.comeplayuk.com
Fridays	
Oct 4th, 11th + 18th	**RAMSHACKLE** Everything from indie anthems to funky beats + hip-hop 10.00pm - 3.00am £5.00 / £6.00 on door www.ramshackle.org.uk
Oct 25th	**BLOWPOP** Blaktwang + Guests . 10.00pm - 4.00am £ tbc www.blowpop.co.uk
Saturdays	
Oct 5th	**PLEASE SIR** All your favourite School Disco hits and much, much more!!!!! 10.00pm-3.00am £7.00 / £8.00 adv www.pleasesir.com Dress Code: School Uniform (no admittance without)
Oct 12th	**BLOWPOP** DJ Crush, 4 Hero DJ set, Koma + Bones, Fingathing and guests 10.00pm - 4.00am £10.00 adv www.blowpop.co.uk
Oct 19th	**RAMSHACKLE** present **THE AFTERSHOW PARTY** Everything from indie anthems to funky beats + hip-hop 11.00pm - 3.00am £5.00 / £6.00 on door www.ramshackle.org.uk
Oct 26th	**RAMSHACKLE** present **THE AFTERSHOW PARTY** Everything from indie anthems to funky beats + hip-hop 11.00pm - 3.00am £5.00 / £6.00 on door www.ramshackle.org.uk

MG McKenzie Group Venues Division

Metropolis Music presents

Metropolis Music, SJM Concerts and DF Concerts by arrangement with Helter Skelter present

Puressence

plus **ECHOBOY**

October			
Fri	11	Stoke On Trent Sugarmill	0115 912 9000
Sat	12	Liverpool Stanley Theatre	0151 256 5555
Sun	13	Preston University of Central Lancashire	01772 513200
Tue	15	Sheffield Barfly	0114 220 3618
Wed	16	Northampton Soundhaus	01604 250 898
Thu	17	Leicester Princess Charlotte	0116 255 3956
Fri	18	Cardiff Barfly	0870 907 0999
Sun	20	Oxford Zodiac	01865 420 042
Mon	21	Portsmouth Wedgwood Rooms	02392 863 911
Tue	22	London Scala SOLD OUT	020 7734 8932
Thu	24	Bristol Louisiana	0117 929 9008
Fri	25	Brighton Pavillion	01273 709 709
Sun	27	Wolverhampton Little Civic	01902 552 121
Mon	28	Stockton Georgian Theatre	01642 242 561
Tue	29	Glasgow King Tuts	0870 169 0100
Wed	30	Edinburgh La Belle Angele	0870 169 0100
November			
Fri	01	Manchester University	0161 832 1111

All tickets subject to booking fee
Buy on-line:www.gigsandtours.com

New single 'Walking Dead' out 23rd September on Island Records

Island Records Group

www.puressence.co.uk

THE X MAN IS BACK

METROPOUS MUSIC SJM CONCERTS AND CPL BY ARRANGEMENT WITH HELTER SKELTER PRESENT

XZIBIT

PLUS GUESTS

THURSDAY 06 NOVEMBER
MANCHESTER ACADEMY
Tickets £14.00 adv. from: 0161 832 1111

FRIDAY 08 NOVEMBER
GLASGOW GARAGE
Tickets £14.00 adv. from: 0870 220 1116

SATURDAY 09 NOVEMBER
LONDON FORUM
Tickets £15.00 adv. from: 020 7344 4040. CC Hotline: 020 7287 0932
Stargreen: 020 7734 8932. Way Ahead: 020 7403 3331
All tickets subject to booking fee. Buy on-line: www.gigsandtours.com

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Brendan Benson

METROPOLIS MUSIC AND DF CONCERTS BY ARRANGEMENT WITH HELTER SKELTER PRESENT

PLUS GUESTS medium21

OCTOBER		
SUN 13	**SHEFFIELD** Barfly	0114 220 3618
MON 14	**BRISTOL** Louisianna	0117 929 9008
TUES 15	**LIVERPOOL** Barfly	0870 9070999
WEDS 16	**SOUTHEND** Chinnerys	01702 460 440
THUR 17	**LONDON** 100 Club	020 7287 0932, 020 7734 8932 plus usual agents
SAT 19	**MIDDLESBROUGH** Empire	01642 247755
SUN 20	**WOLVERHAMPTON** Little Civic	01902 552121
MON 21	**MANCHESTER** Roadhouse	0161 832 1111
TUES 22	**LEICESTER** Princess Charlotte	0116 255 3956
THUR 24	**ABERDEEN** Lemon Tree	01224 642 230
FRI 25	**DUNDEE** Reading Rooms	01382 228496
SAT 26	**GLASGOW** Barfly	0870 1690100
MON 28	**NORTHAMPTON** Soundhaus	01604 250898
TUES 29	**YORK** Fibbers	01904 651250
WEDS 30	**CARDIFF** Barfly	0870 907 0999

New single 'Good To Me' out 21st October
The album 'Lapalco' out 28th October www.brendan-benson.com

All tickets subject to booking fee. Buy on-line: www.gigsandtours.com

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METROPOLIS MUSIC AND PCL PRESENT

DISTURBED

SUNDAY 01 DECEMBER
LONDON BRIXTON ACADEMY
Tickets £15 adv. from 0870 771 2000

MONDAY 02 DECEMBER
MANCHESTER ACADEMY
Tickets £12.50 adv. from 0161 832 1111

WEDNESDAY 04 DECEMBER
GLASGOW BARROWLANDS
Tickets £12.50 adv. from 0141 339 8383

THURSDAY 05 DECEMBER
NOTTINGHAM ROCK CITY
Tickets £12.50 adv. from 0115 958 8484

All tickets subject to booking fee.
Buy online www.gigsandtours.com

HAMMER

METROPOLIS MUSIC, SJM CONCERTS AND PCL BY ARRANGEMENT WITH CNL PRESENT

THE JON SPENCER BLUES EXPLOSION

PLUS GUESTS

OCTOBER			
SAT	26	**SHEFFIELD LEADMILL**	0845 300 4050
SUN	27	**EDINBURGH LIQUID ROOMS**	08700 600 100
MON	28	**LIVERPOOL UNIVERSITY**	0151 256 5555
TUE	29	**BIRMINGHAM ACADEMY**	0870 771 2000

TICKETS SUBJECT TO BOOKING FEE. BUY ON-LINE: WWW.GIGSANDTOURS.COM

THE NEW SINGLE "SHAKIN ROCK N ROLL TONIGHT" IS RELEASED ON 28TH OCTOBER TAKEN FROM THE ALBUM "PLASTIC FANG" OUT NOW. WWW.BLUESEXPLOSION.NET

WWW.MUTE.COM

Metropolis Music, DF Concerts and SJM Concerts by arrangement with Helter Skelter present

Teenage Fanclub

plus guests

NOVEMBER		
17	MIDDLESBROUGH TOWN HALL	01642 358087
18	LIVERPOOL STANLEY THEATRE	0151 256 5555
19	LEEDS METROPOLITAN UNIVERSITY	0113 244 4600
20	MANCHESTER UNIVERSITY	0161 832 1111
21	STOKE SUGARMILL	0115 912 9000
23	SHEFFIELD LEADMILL	0845 300 4050
24	NORTHAMPTON ROADMENDERS	01604 604603
25	PORTSMOUTH WEDGWOOD ROOMS	02392 863 911
27	NORWICH WATERFRONT	01603 508050
28	OXFORD BROOKES UNIVERSITY	0115 912 9000
29	BRISTOL ANSON ROOMS	0870 44 44 400

DECEMBER		
01	BIRMINGHAM ACADEMY 2	0870 771 2000
02	CAMBRIDGE JUNCTION	01223 511511
03	LONDON ASTORIA	020 7344 4040, 020 7287 0932, 020 7734 8932, 020 7344 4040 plus usual agents
06	EDINBURGH LIQUID ROOM	0870 1690100
07	ABERDEEN LEMON TREE	01224 642 230
08	GLASGOW BARROWLAND	0870 1690100

All tickets subject to booking fee.

Buy online: www.gigsandtours.com
All tickets £10 except Portsmouth £10.50 and Scotland/London £12

'Four thousand seven hundred and sixty six seconds; a short cut to Teenage Fanclub' released November 11th

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mcalmont&butler

plus special guest **James Yorkston**

october			
tue	01	manchester university	0161 832 1111
wed	02	liverpool stanley theatre	0151 256 5555
thu	03	leeds cockpit	0113 244 1573
sat	05	sheffield leadmill	0845 300 4050
sun	06	cambridge junction	01223 511 511
mon	07	london shepherds bush empire	0870 771 2000
wed	09	birmingham academy 2	0870 771 2000
thu	10	bristol anson rooms	0870 44 44 400
fri	11	northampton roadmenders*	01604 604 603
sat	13	portsmouth wedgwood rooms	02392 863 911
mon	14	brighton concorde	01273 772 770

tickets subject to booking fee. buy on-line: www.gigsandtours.com
* james yorkston will not appear on this date
'falling' the new single & 'bring it back' the album out now www.mcalmontandbutler.com
a metropolis music, sjm concerts and df concerts presentation by arrangement with helter skelter

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Metropolis Music, SJM Concerts and DF Concerts by arrangement with Helter Skelter present

BAXTER DURY

November			
Mon	11	**MANCHESTER ROADHOUSE**	Tickets £6.00 adv. from 0161 832 1111
Tue	12	**GLASGOW NICE & SLEAZY**	Tickets £6.00 adv. from 0870 169 0100
Wed	13	**BRISTOL LOUISIANA**	Tickets £6.00 adv. from 0117 929 9008
Thu	14	**LONDON 100 CLUB**	Tickets £9.00 adv. from 020 7734 8932, 020 7344 4040, 020 7403 3331 plus usual agents

All tickets subject to booking fee. Buy online: www.gigsandtours.com
The album 'Len Parrot's Memorial Lift' out on Rough Trade now

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Metropolis Music present

The WILDHEARTS

plus guests

SUGARCOMA ■ The Darkness *
DOG TOFFEE ▲

OCTOBER			
Tue	01	NORTHAMPTON ROADMENDERS *	01604 604603
Wed	02	DUDLEY JB'S *	01384 253 597
Thu	03	LONDON ASTORIA ▲ *	020 7287 0932, 020 7734 8932
Sat	05	BRIGHTON CONCORDE 2 *	01273 772 770
Mon	07	CARDIFF COAL EXCHANGE ■	02920 230 130
Tue	08	LIVERPOOL UNIVERSITY ▲	0151 256 5555
Wed	09	MIDDLESBROUGH TOWN HALL ▲	01642 242 561
Thu	10	MANCHESTER ACADEMY 2 ▲	0161 832 1111

Tickets to all shows: £11.00 adv. (London: £13.00 adv.)
Tickets subject to booking fee. Buy on-line: www.gigsandtours.com

New Single VANILLA RADIO Out Now

Metropolis Music & SJM Concerts by arrangement with 13 Artists present

Interpol

plus special guests **SIMIAN**

OCTOBER		
Wed 09	**CARDIFF** Barfly	08760 907 0999
Thur 10	**SHEFFIELD** Barfly	0114 220 3618
Fri 11	**GLASGOW** King Tuts	0870 169 0100
Mon 14	**LIVERPOOL** University	0151 256 5555
Wed 16	**LONDON** Scala	020 7734 8932
Thu 17	**BRISTOL** Louisiana	0117 929 9008
Fri 18	**MANCHESTER** Roadhouse	0161 832 1111
Sat 19	**BRIGHTON** Free Butt	01273 603 974

Buy on-line: www.gigsandtours.com
Interpol **'Turn on the Bright Lights'** New album out now
www.matadoreurope.com www.matadorrecords.com

MATADOR

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LIVE

MGD sponsors the famous NME

GIG GUIDE

From Wednesday October 2 to Tuesday October 8

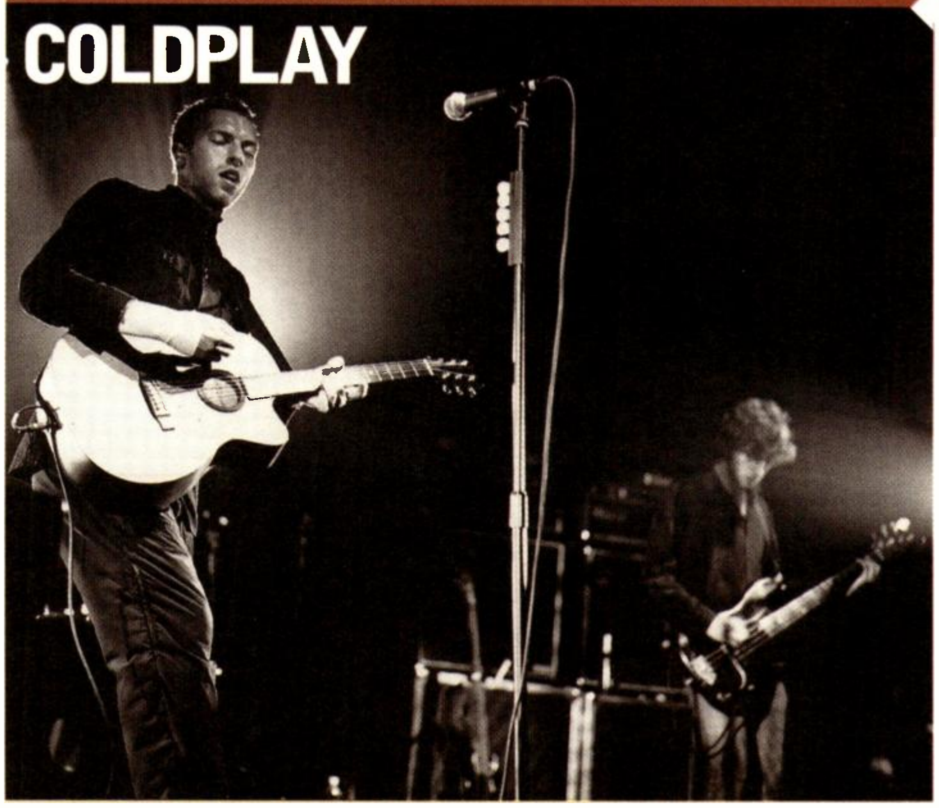
Edited by Zane

Britain's best and biggest gig list. Send your dates to *NME* Gig Guide, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS. Or fax the info to 020 7261 7718. Or email to *gigs@ipcmedia.com*. To ensure publication, your dates should reach us at least 14 days before our cover date. Please send a telephone number for all venues with your listings.

VISIT *NME*'S GIG SEARCH AT *www.nmetickets.com*

PICK OF THE WEEK

COLDPLAY



The worldwide success of Coldplay's second album, 'A Rush Of Blood To The Head', has been phenomenal, debuting at Number One in ten countries. Fresh from setting the States alight – where the album reached Number Five – they bring their deeply moving music back to the UK. Listen out for new single 'The Scientist', which is November 11, when they play Glasgow SECC (October 4), Newcastle Telewest Arena (5), Birmingham NIA (7) and Nottingham Arena (

WEDNESDAY 2

BIRMINGHAM Academy 0121 262 3000 **Morcheeba**
BIRMINGHAM Flapper & Firkin 0121 236 2421 **David Grubbs**
BRADFORD Rio 01274 735549 **Leechwoman/Deadpad**
BRISTOL Colston Hall 0117 922 3683 **Van Morrison**
BRISTOL Cube Cinema 0117 907 4190 **Tarwater**
BRISTOL Fleece & Firkin 0117 945 0996 **Ad Nauseum/Retina**
BRISTOL Thekla 0117 929 3301 **Aspects**
CAMBRIDGE Junction 01223 511511 **Pitchshifter/Taproot/The Kennedy Soundtrack**
CARDIFF Barfly 029 2066 7658 **Airwaves**
DERBY Old Institute 01332 381770 **Cinematic Orchestra**
DUBLIN Ambassador Theatre 00 3531 456 9569 **Morrissey/Pony Club**
DUDLEY JB's 01384 253597 **The Wildhearts/The Darkness**
GLASGOW Garage 0141 332 1120 **The Coral**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Goldrush/Longview/Vera Cruise**
GLASGOW QMU 0141 334 4568 **The Jeevas**
GLASGOW School Of Art 0141 353 4530 **Nina Nastasia**
HANLEY Sugarmill 01782 214991 **The D4**
HIGH WYCOMBE White Horse 01494 527672 **The Eighties Matchbox B-Line Disaster/Method One**
LEEDS Irish Centre 0113 248 0887 **The Fall/Infra Sound**
LEEDS Joseph's Well 0113 203 1861 **The Blood Brothers/ThisGIRL**
LEEDS New Roscoe 0113 246 0778 **Beat Route 62/Sound Asleep/Beretta**
LEEDS Wardrobe 0113 230 2113 **Terry Callier**
LEICESTER Charlotte 0116 255 3956 **Rachel Stamp**
LIVERPOOL Masque 0151 708 8708 **The Shining**
LIVERPOOL Picket 0151 708 5318 **The Crescent**
LIVERPOOL Stanley Theatre 0151 709 9108 **McAlmont & Butler/James Yorkston**
LONDON Brixton Windmill SW2 020 8671 0700 **UNVISIBLES/Les Flames**
LONDON Camden Barfly @ The Monarch NW1 0870 907 0999 **Space**
LONDON Camden Dingwalls NW1 020 7267 1577 **Vincent Napp/Nereus Joseph/Little Roy**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Skua/Lesser Part Of Nothing/This Year's Model**
LONDON Camden Jazz Cafe NW1 020 7916 6060 **Linda Lewis**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Darden Smith**
LONDON Charing Cross Road Mean Fiddler WC2 020 7434 0403 **Nile/Sinister/Gorerotted**
LONDON Farringdon Betsey Trotwood EC1 020 7253 4285 **Jaye Desmond/Product/Alternative 3**
LONDON Hackney Ocean E8 020 7314 2800 **Omar/Freddie McGregor/Lynden David Hall**
LONDON Hammersmith Apollo W6 0870 606 3400 **David Bowie**
LONDON Highbury Corner Buffalo Bar N1 020 7359 6191 **Sea Ants/The Nines/Girls Without Skin**
LONDON Highbury Corner Garage N5 020 7607 1818 **Pocket Venus**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **The Stand/Go Carter/Arctic Flowers**
LONDON King's Cross Water Rats WC1 020 7436 7211 **Grand Drive**
LONDON Malet Street ULU WC1 020 7664 2000 **Gemma Hayes**
LONDON Notting Hill Arts Club W11 020 7460 4459 **Lupine Howl**
LONDON Oxford Street Metro Club W1 020 7437 0964 **The Free French/Host/Star Bodixa**
LONDON Shepherds Bush Empire W12 0870 771 2000 **Norah Jones**
LONDON Tottenham Court Road Studio Club WC2 020 7836 4324 **German Exchange/Misteriee/Sunburn**
MANCHESTER Night And Day Cafe 0161 236 1822 **The Kills**
MANCHESTER Retro Bar 0161 274 4892 **Erase Errata**
MANCHESTER Roadhouse 0161 228 1789 **Martin Grech/Mew**
MANCHESTER University, Hop And Grape 0161 275 2930 **The Parkinsons**
MANCHESTER University, MDH 0161 275 2930 **Mighty Mighty Bosstones/Snuff/Consumed**
MIDDLESBROUGH Cornerhouse 01642 253053 **Jetplane Landing/And None Of Them Knew They Were Robots**
MILTON KEYNES Stables 01908 280800 **Hem**
NOTTINGHAM Moog Bar 0115 841 3830 **Max Tundra**
OXFORD Cellar 01865 244761 **Thee More Shallows/Hollowphonic/Workhouse**
OXFORD Zodiac 01865 420042 **Homelife**
READING Fez Club 0118 958 6839 **Minuteman/Leafeater**
SHEFFIELD Leadmill 0114 221 2828 **Sigur Rós**
SOUTHAMPTON Brook 023 8055 5366 **Electric Prunes**
SOUTHAMPTON Joiners 023 8022 5612 **Hell Is For Heroes/Kids Near Water/Mercury Tilt Switch**
STIRLING Tolbooth 01786 274000 **Chris Mills/Amy Rigby**
STOURBRIDGE Rock Cafe 2000 01384 390918 **SikTh/Harpies**
SWINDON Furnace 01783 534238 **4Ft Fingers/Whitmore/Gash**
TUNBRIDGE WELLS Forum 01892 530411 **The Libertines**

NEW BAND OF THE WEEK

THE KILLS

Friday 4

Yes, there are two. Yes, one is a boy and one is a girl. But put a stop to those White Stripes comparisons right now. The Kills are entirely their own band. Blending lo-fi west London blues with an indie sensibility, they're also very good. Don't miss. ICA, The Mall, London SW1 (020 7930 3647), doors 7.30pm, tickets £7.

PHOTOGRAPHY: KEVIN WESTENBERG/JASMINE JOPLING

THURSDAY 3

ABERDEEN Lemon Tree 01224 642230 **Goldrush/Longview**
BRIDGEND Toll House 01656 647827 **Fog Donkey/Adequate 7**
BRIGHTON Concorde 2 01273 207241 **Hell Is For Heroes/Copperpot Journals/Mercury Tilt Switch**
BRIGHTON Freebutt 01273 603974 **Erase Errata/Ill Ease**
BRIGHTON Pressure Point 01273 702333 **Minuteman**
CAMBRIDGE Junction 01223 511511 **Gemma Hayes**
CARDIFF Barfly 029 2066 7658 **Space**
CHELMSFORD Army & Navy 01245 354155 **Martin Grech/Mew/Luxor**
COVENTRY Colosseum 024 7655 4473 **Miss Black America/Kosler**
DUBLIN Ambassador Theatre 00 3531 456 9569 **Morrissey**
EDINBURGH Liquid Rooms 0131 225 2564 **Cinematic Orchestra**
EDINBURGH Queen's Hall 0131 668 2019 **Sigur Rós**
GLASGOW Garage 0141 332 1120 **The Shining**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **The Czars**
GLASGOW West 13th 0141 576 5018 **The Blood Brothers**
GLOUCESTER Guildhall Arts Centre 01452 505089 **The Fall**
HULL Wellington 01482 221676 **Caffeine**
LEEDS Cockpit 0113 244 3446 **McAlmont & Butler/James Yorkston**
LEEDS Joseph's Well 0113 203 1861 **Hayze/Clint Boon Experience**
LEEDS Metropolitan University 0113 283 2600 **The Coral**
LINCOLN Duke Of Wellington, Bivouac Club 01522 527069 **The Eighties Matchbox B-Line Disaster**
LONDON Aldgate East Spitz E1 020 7392 9032 **William D Drake**
LONDON Camden Barfly @ The Monarch NW1 0870 907 0999 **Taproot**
LONDON Camden Underworld NW1 020 7482 1932 **Threshold**
LONDON Chalk Farm Enterprise NW3 020 7485 2659 **Capitol K**
LONDON Charing Cross Road Astoria WC2 020 7434 0403 **The Wildhearts/The Darkness/Dog Toffee**
LONDON Charing Cross Road Mean Fiddler WC2 020 7434 0403 **Jerry Cantrell**
LONDON Hammersmith Apollo W6 0870 606 3400 **Prince**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **Solace**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Nine Dogs Deep/The Halcyon Band**
LONDON King's Cross Water Rats WC1 020 7436 7211 **The Phase/Girlinky**
LONDON Kingston Peel 020 8546 3516 **Lightyear/No Comply**
LONDON Malet Street ULU WC1 020 7664 2000 **The D4**
LONDON Notting Hill Arts Club W11 020 7460 4459 **Ouija/Harry Morse**
LONDON Oxford Street Metro Club W1 020 7437 0964 **Finlay/The Flips/Librium**
LONDON Shepherds Bush Empire W12 0870 771 2000 **Norah Jones**
MANCHESTER Academy 0161 275 2930 **The Divine Comedy/Ben Folds/Chris T-T**
MANCHESTER Apollo 0161 242 2560 **Darren Hayes**
MANCHESTER Roadhouse 0161 228 1789 **Jetplane Landing/Thee More Shallows**
MANCHESTER University, Union 0161 275 2930 **Scotty Moore**
MERTHYR TYDFIL Rooms, Club RMS 01685 370770 **ThisGIRL**
NEWCASTLE Tyne Bar 0191 265 2550 **Chris Mills**
NEWCASTLE University 0191 261 2606 **Elviss**
NORTHAMPTON Soundhaus 01604 250898 **4Ft Fingers/Whitmore/Gash**
NORWICH Kafe Da 01603 622836 **Max Tundra**
NOTTINGHAM Old Angel 0115 950 2303 **Leechwoman/Deadpad**
NOTTINGHAM Social 0115 950 5078 **Soledad Brothers/The Kills**
PETERBOROUGH Park 01733 310383 **Madflower/My Favourite Co-Pilot**
PORTSMOUTH Wedgewood Rooms 023 9286 3911 **Banco De Gaia**
SALISBURY Arts Centre 01722 321744 **Hem**
SHEFFIELD Barfly 0114 278 7804 **The Jeevas**
SHEFFIELD Octagon 0114 222 8777 **Morcheeba**
SHEFFIELD University 0114 222 8777 **The Bandits/Special Agent**
SOUTHAMPTON Joiners 023 8022 5612 **Rachel Stamp**
WOLVERHAMPTON Wulfrun Hall 01902 552121 **Mighty Mighty Bosstones/Snuff/Consumed**

FRIDAY 4

ABERDEEN Lava 01224 648000 **Leechwoman**
BIRMINGHAM Edwards No.8 0121 643 5835 **4Ft Fingers/Whitmore/Gash**
BIRMINGHAM Irish Centre 0121 622 2314 **Homelife**
BIRMINGHAM Old Railway 0121 333 6434 **Murdoch**
BRIGHTON Corn Exchange 01273 709709 **Gemma Hayes**
BRISTOL Cube Cinema 0117 907 4190 **David Grubbs**
CAMBER SANDS Camber Sands Holiday Centre 0115 912 9000 **The Cooper Temple Clause/Jerry Cantrell/(spunge)/The Datsuns/Hell Is For Heroes/Mushroomhead/Vex Red/Inme**
CARDIFF Barfly 029 2066 7658 **The Crescent**
DUBLIN Shelter 00 3531 609 7788 **Nile/Hate Eternal/Sinister**
DUNDEE Westport Bar 01382 200993 **Goldrush/Longview**
EDINBURGH La Belle Angele 0131 225 7536 **The Czars**
GLASGOW Arches 0141 221 4001 **Cinematic Orchestra**
GLASGOW Cathouse 0141 248 6606 **Caffeine**
GLASGOW Cottiers Theatre 0141 334 9214 **Saint Etienne/Broadcast**
GLASGOW Garage 0141 332 1120 **Mighty Mighty Bosstones/Snuff/Consumed**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Odeon Beat Club**
GLASGOW SECC 0141 248 3000 **Coldplay/Idlewild**
HARLOW Square 01279 305000 **Rachel Stamp/Girls On Top**
HIGH WYCOMBE White Horse 01494 527672 **Five Knuckle**
LEEDS University, Union 0113 231 4236 **Morcheeba**
LEICESTER International Arts Centre 0116 253 8293 **Hem**
LONDON Aldgate East Arts Cafe E1 020 7247 5681 **Thee More Shallows/Adam Khan**
LONDON Camden Barfly @ The Monarch NW1 0870 907 0999 **The Blood Brothers**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Three Seconds To Fall**
LONDON Camden Underworld NW1 020 7482 1932 **Tav Falco's Panther Burns/Lillettes**
LONDON Charing Cross Road Astoria WC2 020 7434 0403 **Dio**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Dan Bern**
LONDON Charing Cross Road Mean Fiddler WC2 020 7434 0403 **Alec Empire/The Eighties Matchbox B-Line Disaster**
LONDON Fulham Road Chelsea Village SW6 01727 844627 **Mica Paris**
LONDON Hammersmith Apollo W6 0870 606 3400 **Prince**
LONDON Highbury Corner Garage N5 020 7607 1818 **The Movielife**
LONDON Highbury Corner Upstairs At The Garage N5 020 7607 1818 **Mercedes/Los Planetos Del Agua/Tempertwig**
LONDON Holloway Road Rocket N7 020 7753 3200 **Jah Shaka**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **The Rocks/Occupiers/Sugarhouse**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Die Pretty**
LONDON Kentish Town Forum NW5 020 7344 0044 **Christy Moore**
LONDON King's Cross Water Rats WC1 020 7436 7211 **The Lockdown Project/Hallelujah Johnson/Discordinated**
LONDON Oxford Street 100 Club W1 020 7636 0933 **The Libertines**
LONDON Oxford Street Metro Club W1 020 7437 0964 **Lucas Group**
LONDON Shepherds Bush Empire W12 0870 771 2000 **The Divine Comedy/Ben Folds/Chris T-T**
LONDON Trafalgar Square ICA SW1 020 7930 3647 **The Kills/Erase Errata/Ill Ease**
MANCHESTER Apollo 0161 242 2560 **Darren Hayes**
MANCHESTER University, Hop And Grape 0161 275 2930 **Electric Prunes**
MANCHESTER University, MDH 0161 275 2930 **Pitchshifter/The Kennedy Soundtrack/ThisGIRL**
NORTHAMPTON Soundhaus 01604 250898 **Martin Grech/Mew**
NORWICH Ferryboat 01603 613553 **Dawn Parade**
READING Rising Sun 0118 957 2974 **The Telescopes**
SHEFFIELD Barfly 0114 278 7804 **Space**
SHEFFIELD Boardwalk 0114 279 9090 **The Pretty Things**
SOUTHAMPTON Joiners 023 8022 5612 **The D4**
TUNBRIDGE WELLS Forum 01892 530411 **Lightyear/Southpaw**
YORK Barbican Centre 01904 656688 **Beth Orton/Ed Harcourt**

SATURDAY 5

ABERDEEN Lava 01224 648000 **Caffeine**
ALDERSHOT West End Centre 01252 330040 **The Buffseeds**
BATH Moles 01225 404445 **The Crescent**
BEDFORD Esquires 01234 340120 **Vanilla Pod**
BELFAST Waterfront 028 9033 4455 **Van Morrison/Bap Kennedy**
BIRMINGHAM Academy 2 0121 262 3000 **The Shining**
BRIGHTON Concorde 2 01273 207241 **The Wildhearts/The Darkness**
BRIGHTON Freebutt 01273 603974 **The Kills**
BRIGHTON Palmer's Bar 01273 325955 **Thee More Shallows**
BRISTOL Colston Hall 0117 922 3683 **Toploader/Alex Lloyd**
BURY Met Arts Centre 0161 761 2216 **Glenn Tilbrook**
CAMBER SANDS Camber Sands Holiday Centre 0115 912 9000 **Lostprophets/My Vitriol/Glassjaw/Taproot/The D4/Raging Speedhorn/Ill Nino/The Movielife**
CAMBRIDGE Boat Race 01223 508533 **Miss Black America**
CARDIFF Barfly 029 2066 7658 **Audiovent**
CHELMSFORD Army & Navy 01245 354155 **Nerf Herder/Captain Everything**
DUBLIN Ambassador Theatre 00 3531 456 9569 **Sigur Rós**
DUBLIN Olympia 00 3531 677 7744 **Saint Etienne**
DUBLIN Vicar Street 00 3531 609 7788 **Norah Jones**
FARNDALE Band Room 01751 433201 **Hem**
GLASGOW Barfly 0870 907 0999 **Space**
GLASGOW Garage 0141 332 1120 **Jerry Cantrell**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Electric Prunes/Daevid Allen**
GLASGOW Nice'n'Sleazy 0141 333 9637 **Ricky Warwick**
GLASGOW QMU 0141 334 4568 **Mull Historical Society**
HIGH WYCOMBE White Horse 01494 527672 **Madflower/My Favourite Co-Pilot/This Year's Model**
HITCHIN Club 85 01462 432767 **Lightyear**
LEEDS Cockpit 0113 244 3446 **Mushroomhead**
LEEDS Grove Inn 0113 243 9254 **Bunny**
LEEDS Wardrobe 0113 230 2113 **Homelife**
LIVERPOOL Royal Court 0151 709 4321 **Beth Orton/Ed Harcourt**
LIVERPOOL Stanley Theatre 0151 709 9108 **The Fall/Flamingo 50**
LIVERPOOL University 0151 256 5555 **The Libertines**
LONDON Aldgate East Spitz E1 020 7392 9032 **David Grubbs**
LONDON Camden Barfly @ The Monarch NW1 0870 907 0999 **The Others**
LONDON Camden Underworld NW1 020 7482 1932 **Dragonforce/Intense**
LONDON Camden Verge NW5 020 7485 2781 **Ex-Rental/Riviera/Tunic**
LONDON Charing Cross Road Mean Fiddler WC2 020 7434 0403 **Rachel Stamp/Girls On Top**
LONDON Hackney Ocean E8 020 7314 2800 **Banco De Gaia**
LONDON Hammersmith Apollo W6 0870 606 3400 **Prince**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **Raw Power**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **My Pet Junkie/Dexadrine**
LONDON Kentish Town Forum NW5 020 7344 0044 **Christy Moore**
LONDON King's Cross Water Rats WC1 020 7436 7211 **Earl Brutus**
LONDON Notting Hill Arts Club W11 020 7460 4459 **Ill Ease/Tears In X-Ray Eyes/Blank Space**
LONDON Oxford Street Metro Club W1 020 7437 0964 **Delta/Big Leaves**
LONDON Shepherds Bush Empire W12 0870 771 2000 **The Divine Comedy/Ben Folds/Chris T-T**
MAIDSTONE Union Bar 01622 753041 **Dawn Parade**
MANCHESTER Apollo 0161 242 2560 **Morcheeba**
MANCHESTER University, Hop And Grape 0161 275 2930 **Alec Empire/The Eighties Matchbox B-Line Disaster**
MANCHESTER University, MDH 0161 275 2930 **The Coral/The Zutons**
MIDDLESBROUGH Empire 01642 253553 **The Jeevas**
NEWCASTLE Telewest Arena 0870 707 8000 **Coldplay/Idlewild**
NEWCASTLE University 0191 261 2606 **The Czars**
NEWCASTLE University Of Northumbria 0191 232 6002 **Cinematic Orchestra**
NORWICH Arts Centre 01603 660352 **Aspects**
NOTTINGHAM Forest Tavern, Maze 0115 947 5650 **Chris Mills**
NOTTINGHAM Rock City 0115 941 2544 **Mighty Mighty Bosstones/Snuff/Consumed**
NOTTINGHAM Social 0115 950 5078 **Lender**
SHEFFIELD City Hall 0114 278 9789 **Darren Hayes**
SHEFFIELD Leadmill 0114 221 2828 **McAlmont & Butler/James Yorkston**
SWANSEA Patti Pavilion 01792 654226 **Pitchshifter/The Kennedy Soundtrack/ThisGIRL**
TUNBRIDGE WELLS Forum 01892 530411 **Minuteman**
WHITEHAVEN Civic Hall 01946 852821 **Opiate**
WOLVERHAMPTON Little Civic 01902 552121 **Jetplane Landing/Slat**
WOLVERHAMPTON Wulfrun Hall 01902 552121 **Dio**

SUNDAY 6

BELFAST Waterfront 028 9033 4455 **Van Morrison/Bap Kennedy**

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SJM Concerts presents

SJM Concerts by arrangment with Helter skelter present

THE CORAL

Plus Special Guests*

OCTOBER 2002

1st	Newcastle University	0191 261 2606, 0191 263 5000
2nd	Glasgow Garage	0870 169 0100
3rd	Leeds Met University	0113 244 4600
5th	Man SOLD OUT r University	
6th	Lancaster Sugarhouse	0115 912 9000
7th	Sheffield University	0114 222 8777, 0114 279 7997
9th	Cambridge Junction	01223 511 511
10th	Lon SOLD OUT epherds Bush Empire	
11th	Leicester DeMontfort University	0115 912 9000
12th	Bristol University	0117 929 9008
14th	Exeter University Lemon Grove	01392 425 309
15th	Brig SOLD OUT oncorde 2	
17th	Wolverhampton Wulfrun	01902 552 121
18th	Live SOLD OUT University	

24hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com
New single 'Dreaming Of You' out 7th October from the debut album 'The Coral'
www.thecoral.co.uk *Please see web-site for details

SJM Concerts by arrangement with Primary Talent present

SOFT CELL

plus guests **SLO 'MO**

October

15	Glasgow Barrowlands	0141 339 8383
25	Manchester Academy	0161 832 1111
26	York Barbican	01904 656 688
27	Birmingham Academy	0870 771 2000
30	Bristol Academy	0870 771 2000
31	Brixton Academy	0870 771 2000, 020 7344 8932

Tickets £17.50adv. except London £18.50adv. (subject to booking fee)
24hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com

SJM Concerts by arrangement with ITB present

The Crescent.

plus guests BIG SUR* & budapest

October 2002

Wed	2	Liverpool Picket*	0151 256 5555
Fri	4	Cardiff Barfly*	0870 907 0999
Sat	5	Bath Moles*	01225 404 445
Sun	6	Southampton Joiners*	023 8022 5612
Tue	8	London Cargo**	020 7403 3331, 020 7734 8932
Wed	9	Wolverhampton Little Civic*	01902 552 121
Thu	10	Newcastle Uni*	0191 261 2606, 0191 263 5000

Tickets £6adv. except London £7.50adv. (subject to booking fee)
24hr cc hotline: 0871 2200 260 or online: www.gigsandtours.com
The Crescent's self-titled debut album released on 30th September 2002, on Hut Records www.the-crescent.com
www.bigsur.co.uk www.budapest.uk.com

SJM Concerts & Metropolis Music by arrangement with ITB present

Vendetta Red

plus guests SPAIN (all dates) & Little hell (London Only)

October

05	CAMBER SANDS KERRANG WEEKENDER	
06	WOLVES LITTLE CIVIC	01902 552 121
07	MANCHESTER ROADHOUSE	0161 832 1111
09	GLASGOW KING TUTS	0870 169 0100
10	LEEDS COCKPIT	0113 245 5570
11	LONDON UNDERWORLD	020 7734 8932, 020 7403 3331
12	SOUTHAMPTON JOINERS	023 8022 5612
14	CARDIFF BARFLY	0870 907 0999

Tickets £6adv. except London £7.50adv. (subject to booking fee)
24hr cc hotline 0871 2200 260
or online www.gigsandtours.com
New EP 'Cut Your Noose' out now
www.vendettared.com

SJM Concerts by arrangement with 13 artists present

VEX RED

plus guests biffy clyro REUBEN & REDEFINE *

October

08	NEWPORT TJ's	0115 912 9000
09	NORWICH Waterfront	01603 508 050
10	MANCHESTER University*	0161 832 1111
11	SHEFFIELD Leadmill*	0845 300 4050
12	DF Concerts present EDINBURGH Liquid Rooms	0870 169 0100
13	NORTHUMBRIA University*	0191 261 2606
15	EXETER Lemon Grove*	0115 912 9000
16	BRIGHTON Concorde 2	01273 772 770
17	PORTSMOUTH Wedgewood Rooms	023 9286 3911
18	LONDON Astoria	020 7403 3331 / 020 7734 8932

Tickets £8.50adv. except London £10adv. (subject to booking fee)
24hr cc hotline 0871 2200 260 or online www.gigsandtours.com

SJM Concerts by arrangement with Helter Skelter present

NADA SURF

plus guests ARNOLD

October

Tue	29	**LONDON INT. STUDENT HOUSE**	020 7344 8932, 020 7403 331
Wed	30	**SHEFFIELD BARFLY**	0870 707 0999
Thu	31	**CARDIFF BARFLY**	0870 707 0999

Tickets £6adv. except International Student House £8adv. (sub to bkng fee)
24hr cc hotline: 0871 2200 260, online: www.gigsandtours.com
New Single 'The Way You Wear Your Head' out on October 7th from the new album 'Let Go' out now on Heavenly Recordings.
www.nadasurf.com www.heavenly100.com

24hr cc hotline 0871 2200 260 www.gigsandtours.com - exclusive live announcements and priority booking

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mean fiddler presents

MEAN FIDDLER PRESENTS

RACHEL STAMP

PLUS GIRLS ON TOP & [illegible]

SATURDAY 5TH OCTOBER
MEAN FIDDLER
165 CHARING CROSS ROAD, WC2. DOORS 6PM

Tickets £8.50adv from C/C: 020 7344 0044 (24hrs)
or book online @ www.meanfiddler.com & www.ticketmaster.co.uk
Also from Stargreen plus usual agents (subject to booking fee).
Info line: 020 8963 0940

fugazi

RESCHEDULED DATES - ORIGINAL TICKETS REMAIN VALID

	OCTOBER	
20	**BRIGHTON** CORN EXCHANGE + BUFF MEDWAYS	01273 709 709
21	**EXETER** UNIVERSITY LEMON GROVE* + ONCE OVER TWICE	01392 425 309
22	**BIRMINGHAM** SANCTUARY + RETISONIC + GOGOGO AIRHEART	0115 912 9000 / 0121 246 1010
23	**NOTTINGHAM** ROCK CITY + WOLVES (OF GREECE) + TWINKIE	0115 958 8484
29	**GLASGOW** BARROWLANDS + ESKA + SENATOR	0141 339 8383
30	**MANCHESTER** UNIVERSITY + ELECTRELANE + GERTRUDE	0161 832 1111
31	**LEEDS** METROPOLITAN UNIVERSITY + THE UNIT AMA	0113 245 5570
	NOVEMBER	
01	**BRISTOL** ACADEMY	0870 771 2000
02	**LONDON** THE FORUM + QUICKSPACE	020 7344 0044
03	**LONDON** THE FORUM + Q & NOT U + ERASE ERATE	020 7344 0044

Tickets £7.50/£8 London (subject to booking fee)
National Credit Card Hotline: 0871 2200 260 (24hrs)
www.meanfiddler.com www.gigsandtours.com www.wayahead.com
All shows are open to people of 14 years & over (excpet *all ages admitted)

TRU THOUGHTS NIGHT
FEATURING

QUANTIC (LIVE)

Natural Self & NOSTALGIA 77 (3 DECK SCRATCH SET)
JON KENNEDY (LIVE), DJ ROB LUIS, DJ WILL QUANTIC, LIMP TWINS
SUBTERANIA FRIDAY 15TH NOVEMBER
[illegible] ADV / £10 DOOR 12 ACKLAM ROAD, LADBROKE GROVE, LONDON W10 DOORS OPEN 9PM-2AM
24hr credit card hotline 020 7344 0044 or book online @ www.meanfiddler.com (subject to booking fee)

JAZZ CAFE PRESENTS

THE BLOCKHEADS

25 Years Celebration

Mick Gallagher, Chaz Jankel, John Turnbull, Norman Watt-Roy, Gilad Atzmon and Dylan Howe

Tuesday 8 & Wednesday 9 October

5 Parkway, Camden,
London NW1
Doors Open 7pm

JAZZ CAFE

24-hour credit card hotline: 020 7344 0044 (subject to booking fee)
Restaurant reservations: 020 7916 6060 or book online at: www.jazzcafe.co.uk

MEAN FIDDLER IN ASSSOCIATION WITH HELTER SKELTER PRESENT

The BEATINGS

PLUS SPECIAL GUESTS **KINESIS** & THE BLACK MADONNAS (LONDON ONLY)

OCTOBER

08	MANCHESTER ROADHOUSE	0161 228 1789
09	GLASGOW BARFLY	0870 907 0999
10	NORTHAMPTON SOUNDHAUS	01604 250 898
11	LEEDS ROCKET	0113 244 3446
12	OXFORD ZODIAC	01865 420 042
14	WOLVES LITTLE CIVIC	01902 552 121
15	SOUTHAMPTON JOINERS	023 8022 5612
16	BRIGHTON FREEBUTT	01273 603 974
18	LONDON GARAGE	020 7344 0044
20	LEICESTER CHARLOTTE	0116 255 3956
21	SHEFFIELD BARFLY	0114 220 3619
22	COLCHESTER ARTS CENTRE	01206 500 900

Ticket prices vary - check venue for details Single Bad Feeling released 14th Oct on Fantastic Plastic CD/7" www.thebeatings.co.uk

JTQ

Saturday 9 November **SUBTERANIA**
12 Acklam Road, Ladbroke Grove, London W10 £10 adv / £12 door Doors open 9pm-2am
24hr credit card hotline 020 7344 0044 or book online @ www.meanfiddler.com
[Tickets subject to booking fee]
New album 'Room At The Top' out now on Sanctuary

JAZZMAN RECORDS PRESENTS

TEXAS FUNK

TEXAS FUNK ALBUM LAUNCH PARTY

FEATURING
DAVID HOLMES
KEB DARGE
JAZZMAN GERALD
THE SOUL DESTROYERS (LIVE)
+ VERY SPECIAL GUEST DJ

FRIDAY 1 NOVEMBER
SUBTERANIA

£10 ADV / £12 DOOR 12 ACKLAM ROAD, LADBROKE GROVE, LONDON W10 DOORS OPEN 9PM-2AM
24hr credit card hotline 020 7344 0044 or book online @ www.meanfiddler.com (subject to booking fee)
www.jazzmanrecords.co.uk

U F O V

United Future Organisation

UFO Japanese nu-jazz pioneers play exclusive UK DJ set to launch their new album 'V'

BLUPRINT (live)
DJ NIK WESTON

Saturday 19 October
SUBTERANIA
£10 ADV / £12 DOOR 12 ACKLAM ROAD, LADBROKE GROVE, LONDON W10. DOORS OPEN 9PM-2AM
24hr credit card hotline 020 7344 0044 or book online @ www.meanfiddler.com (subject to booking fee)

www.meanfiddler.com

WRH

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BIRMINGHAM Academy 0121 262 3000 **Lostprophets/Glassjaw/The Movielife/Douglas**
BRIGHTON Concorde 2 01273 207241 **Coin-Op/The Mutts**
BRIGHTON Pressure Point 01273 702333 **Number One Son**
CAMBER SANDS Camber Sands Holiday Centre 0115 912 9000 **The Wildhearts/Martin Grech/Wilt/The Darkness**
CAMBRIDGE Junction 01223 511511 **McAlmont & Butler/James Yorkston**
CARDIFF Barfly 029 2066 7658 **4Ft Fingers/Whitmore/Gash**
CARDIFF Chapter Arts Centre 029 2031 1050 **Chris Mills**
COLCHESTER Arts Centre 01206 500900 **Minuteman**
DUBLIN Ambassador Theatre 00 3531 456 9569 **Sigur Rós**
DUBLIN Spirit 00 3531 877 9999 **Vex Red**
EDINBURGH Liquid Rooms 0131 225 2564 **The Pretty Things**
GLASGOW Cathouse 0141 248 6606 **Audiovent**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Alec Empire/The Eighties Matchbox B-Line Disaster**
HANLEY Sugarmill 01782 214991 **The Shining**
HULL Adelphi 01482 348216 **Goldrush/Longview/Fonda 500**
LANCASTER Sugarhouse 01524 63508 **The Coral/The Zutons**
LEEDS Cockpit 0113 244 3446 **Cinematic Orchestra**
LONDON Barbican Barbican Hall EC2 020 7638 8891 **Solomon Burke**
LONDON Camden Dingwalls NW1 020 7267 1577 **Cybin**
LONDON Camden Dublin Castle NW1 020 7485 1773 **C Thru 27/The Kites**
LONDON Camden Jazz Cafe NW1 020 7916 6060 **Luka Bloom**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **River 44/Powdermonkey**
LONDON Covent Garden Rock Garden WC2 020 7836 4052 **Boghopper/The Flicks/Bamboo**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **Red Stripe/Anthony Keen/Tom Burton**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Moolie/Small Print/Resus**
LONDON Oxford Circus Palladium W1 020 7494 5020 **John Otway**
LONDON Shepherds Bush Empire W12 0870 771 2000 **James Carrington/Tom Baxter**
LONDON Soho Ronnie Scott's W1 020 7439 0747 **Jont Whittington**
LONDON South Bank Royal Festival Hall SE1 020 7960 4242 **Keith Emerson & The Nice**
MANCHESTER Bridgewater Hall 0161 907 9000 **Beth Orton/Ed Harcourt**
MANCHESTER Night And Day Cafe 0161 236 1822 **The Jeevas**
MANCHESTER Ritz 0161 236 4355 **Saint Etienne/Broadcast**
MANCHESTER University, Hop And Grape 0161 275 2930 **Jerry Cantrell**
MANCHESTER University, MDH 0161 275 2930 **Dio**
MILTON KEYNES Woughton Centre, Pitz 01908 660392 **Nile/Sinister**
NEWCASTLE Trillians 0191 232 1619 **Leechwoman/Deadpad**
NEWPORT TJ's 01633 216608 **Mushroomhead/SikTh**
NORWICH Waterfront 01603 632717 **Raging Speedhorn/Ill Nino**
PETERBOROUGH Park 01733 310383 **Martini Henry Rifles/Terrashima/C64/Some Product**
PORTSMOUTH Pyramids Centre 023 9235 8608 **Pitchshifter/The Kennedy Soundtrack/ThisGIRL**
PORTSMOUTH Wedgewood Rooms 023 9286 3911 **Gemma Hayes**
SHEFFIELD Barfly 0114 278 7804 **Giant**
SHEFFIELD Corporation 0114 276 0262 **Nerf Herder/Captain Everything**
SOUTHAMPTON Guildhall 023 8063 2601 **Toploader/Alex Lloyd**
SOUTHAMPTON Joiners 023 8022 5612 **The Crescent**
WOLVERHAMPTON Little Civic 01902 552121 **Vendetta Red**
WOLVERHAMPTON Robin 2 01902 497860 **Electric Prunes**
YORK Fibbers 01904 651250 **Hem**

MONDAY 7

BIRMINGHAM Academy 2 0121 262 3000 **Alec Empire/The Eighties Matchbox B-Line Disaster**
BIRMINGHAM NIA 0121 780 4133 **Coldplay/Idlewild**
BRIGHTON Concorde 2 01273 207241 **Electric Prunes**
BRISTOL Anson Rooms 0117 954 5810 **Sigur Rós**
BRISTOL Colston Hall 0117 922 3683 **Darren Hayes**
BRISTOL Fleece & Firkin 0117 945 0996 **The Buffseeds**
BRISTOL Full Moon 0117 924 5170 **Lightyear**
CAMBRIDGE Junction 01223 511511 **Mighty Mighty Bosstones/Snuff/Consumed**
CARDIFF Barfly 029 2066 7658 **The Jeevas**
CARDIFF Coal Exchange 029 2049 4917 **The Wildhearts/Sugarcoma**
CHELMSFORD Army & Navy 01245 354155 **Violent Delight**
GLASGOW Barrowlands 0141 552 4601 **Dio**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Glenn Tilbrook**
HANLEY Sugarmill 01782 214991 **Goldrush/Longview/Fonda 500**
LEEDS City Varieties 0113 243 0808 **Saint Etienne/Broadcast**
LEEDS Wardrobe 0113 230 2113 **People Under The Stairs**
LEICESTER Phizz 07762 262 7919 **Martini Henry Rifles/Terrashima/C64/Some Product**
LIVERPOOL Stanley Theatre 0151 709 9108 **Gemma Hayes**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Rosko/Scarlet Soho/Great Blind Degree**
LONDON Charing Cross Road Astoria WC2 020 7434 0403 **Medeski, Martin And Wood**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Slobberone/Slick 57**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **Blunt/Terrapin/Opus**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Speechless/The Contravenes/The Guy Behind The Guy**
LONDON King's Cross Water Rats WC1 020 7436 7211 **The Standards**
LONDON Notting Hill Arts Club W11 020 7460 4459 **Blipscreen**
LONDON Putney Half Moon SW15 020 8780 9383 **Sure/Mr Sheen**
LONDON Shepherds Bush Empire W12 0870 771 2000 **McAlmont & Butler/James Yorkston**
LONDON Tottenham Court Road End WC1 020 7419 9199 **Jeans Team**
MANCHESTER Apollo 0161 242 2560 **Prince**
MANCHESTER Night And Day Cafe 0161 236 1822 **Miss Black America**
MANCHESTER Roadhouse 0161 228 1789 **Vendetta Red**
NORTHAMPTON Soundhaus 01604 250898 **Ricky Warwick**
NORWICH Arts Centre 01603 660352 **Jetplane Landing/Postalowa/Benn's Little Rebellion**
NORWICH Waterfront 01603 632717 **Capdown/Vanilla Pod/Twofold**
NOTTINGHAM Social 0115 950 5078 **Minuteman/Pirouettes/Face**
PORTSMOUTH Wedgewood Rooms 023 9286 3911 **Mushroomhead**
SHEFFIELD Boardwalk 0114 279 9090 **Hem**
SHEFFIELD Foundry 0114 222 8777 **The Coral/The Zutons**
SHEFFIELD Leadmill 0114 221 2828 **Raging Speedhorn/Ill Nino**
SOUTHEND Chinnery's 01702 460440 **Kid Galahad**
STIRLING Tolbooth 01786 274000 **Catapult/Tim Rafferty/Wired**
WOLVERHAMPTON Little Civic 01902 552121 **Chris Mills**

TUESDAY 8

BIRMINGHAM Academy 2 0121 262 3000 **Capdown/Vanilla Pod/Twofold**
BIRMINGHAM Symphony Hall 0121 212 3333 **Beth Orton/Ed Harcourt**
CARDIFF Barfly 029 2066 7658 **Kid Galahad/Sexy Vegas Superstars**
DERBY Victoria Inn 01332 740091 **Martini Henry Rifles/Terrashima/C64/Some Product**
EXETER Cavern Club 01392 495370 **The Buffseeds**
EXETER University 01392 263519 **Robert Plant And Strange Sensation**
GLASGOW Barrowlands 0141 552 4601 **Lostprophets/Glassjaw/The Movielife/Douglas**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Sonic Animation**
GLASGOW Renfrew Ferry 0141 552 0767 **Tony Joe White**
LEEDS Cockpit 0113 244 3446 **The Shining**
LEEDS Metropolitan University 0113 283 2600 **Mighty Mighty Bosstones/Snuff/Consumed**
LEICESTER Charlotte 0116 255 3956 **Mushroomhead**
LEICESTER Musician 0116 251 0080 **Chris Mills**
LIVERPOOL Masque 0151 708 8708 **The Eighties Matchbox B-Line Disaster**
LIVERPOOL Stanley Theatre 0151 709 9108 **Martin Grech/Mew**
LIVERPOOL University 0151 256 5555 **The Wildhearts**
LONDON Camden Barfly @ The Monarch NW1 0870 907 0999 **Venetian Snares/Jeans Team**
LONDON Camden Dingwalls NW1 020 7267 1577 **Even/Subt Lemon**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Berkeley**
LONDON Camden Jazz Cafe NW1 020 7916 6060 **The Blockheads**
LONDON Camden Underworld NW1 020 7482 1932 **Raging Slab**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **The Czars/The Kittens/Tram**
LONDON Highbury Corner Buffalo Bar N1 020 7359 6191 **Ill Ease**
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MANCHESTER University, Hop And Grape 0161 275 2930 **Gemma Hayes**
NEWPORT TJ's 01633 216608 **Vex Red/Biffy Clyro/Reuben**
NORTHAMPTON Soundhaus 01604 250898 **Minuteman/Fur Circus**
NOTTINGHAM Arena 0115 948 4526 **Coldplay/Idlewild**
PORTSMOUTH Guildhall 023 9282 4355 **Darren Hayes**
SHEFFIELD University 0114 222 8777 **Homelife**
SOUTHAMPTON Joiners 023 8022 5612 **Jetplane Landing/Violent Delight**
TRURO Hall For Cornwall 01872 262466 **Pitchshifter/The Kennedy Soundtrack/ThisGIRL**
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For tickets, ring the 24-hour NME ticketline on 0870 1 663 663. Calls are charged at national standard rate

A
Nottingham Rock City (October 26), Glasgow Barrowlands (November 18), Liverpool K2 (19), Newcastle University (21), Manchester Academy (22), Sheffield Octagon (23), Birmingham Academy (24), Bristol Academy (26), Southampton Guildhall (27), Norwich UEA (28), London Brixton Academy (29)

RYAN ADAMS
London South Bank Royal Festival Hall (November 11), Manchester Apollo (23), Edinburgh Usher Hall (24), Belfast Waterfront (26), Dublin Olympia (27 & 28)

RICHARD ASHCROFT
Sheffield City Hall (November 7), Manchester Academy (8), Liverpool University (9), Blackburn King George's Hall (11), Cambridge Corn Exchange (12), Bristol Academy (13), London Brixton Academy (15 & 16), Southampton Guildhall (17), Wolverhampton Civic Hall (19), Nottingham Rock City (20), Newcastle City Hall (21), Leeds University (23), Glasgow Barrowlands (24), Edinburgh Corn Exchange (25)

BADLY DRAWN BOY
Glasgow Barrowlands (November 23), Newcastle University Of Northumbria (24), Leeds University (25), Sheffield Octagon (27), Birmingham Academy (28), Manchester Apollo (29), Cardiff University (December 2), Bristol Academy (3), Nottingham Rock City (4), Norwich UEA (6), Cambridge Corn Exchange (7), Portsmouth Guildhall (9), London Brixton Academy (10)

THE BEATINGS
Glasgow Barfly (October 9), Northampton Soundhaus (10), Leeds Rocket (11), Oxford Zodiac (12), Wolverhampton Little Civic (14), Southampton Joiners (15), Brighton Freebutt (16), London Highbury Garage (18), Leicester Charlotte (20), Sheffield Barfly (21), Colchester Arts Centre (22)

BOWLING FOR SOUP
Birmingham Academy 2 (October 11), Glasgow Garage (12), Middlesbrough Town Hall (13), Norwich Waterfront (14), Portsmouth Wedgewood Rooms (15), Bristol Fleece & Firkin (16), Oxford Zodiac (17), Nottingham Rock City (19), Cardiff Barfly (20), Manchester University, Hop And Grape (21), Leeds Cockpit (22), Leicester Charlotte (23), Sheffield Leadmill (24), London WC2 Astoria (26), Dublin Temple Bar Music Centre (28), Belfast Queen's University (29)

BRIGHT EYES
Brighton Komedia (November 5), Leeds Joseph's Well (6), Glasgow King Tut's Wah Wah Hut (7), Belfast Queen's University (8), Dublin Whelans (9), Manchester Night And Day Cafe (11), London Camden Dingwalls (12)

COLDPLAY/IDLEWILD
Manchester Evening News Arena (October 11), Brighton Centre (14), Bournemouth International Centre (15), Plymouth Pavilions (17), Port Talbot Afan Lido Leisure Centre (18), London Wembley Arena (20 & 21), Belfast Odyssey (23), Dublin Point (25 & 27)

THE CORAL
Cambridge Junction (October 9), London Shepherds Bush Empire (10), Leicester De Montfort University (11), Bristol University (12), Exeter University, Lemon Grove (14), Brighton Concorde 2 (15), Wolverhampton Wulfrun Hall (17), Liverpool University (18)

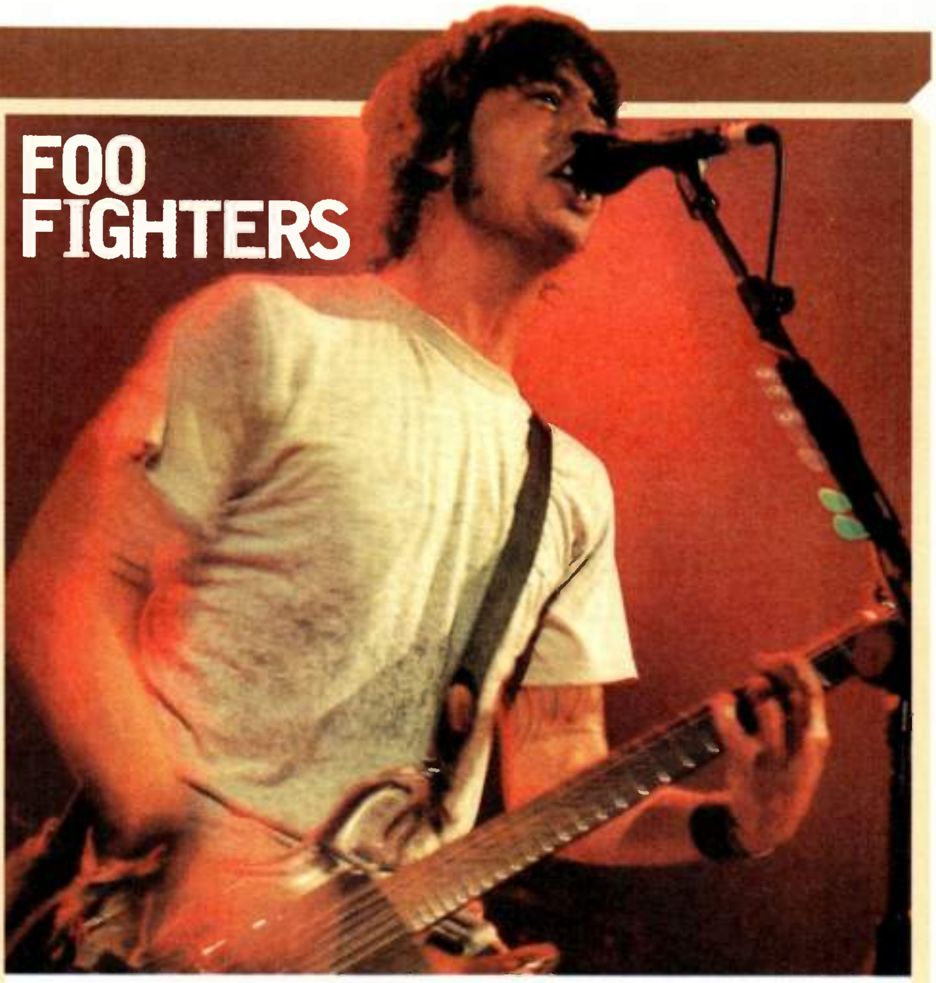
DEATH IN VEGAS
Wolverhampton Wulfrun Hall (October 9), Dublin Ambassador Theatre (10), Belfast Limelight (11), Glasgow QMU (12), Manchester University (14), Leeds Metropolitan University (15), Bristol Academy (16), Brighton Concorde 2 (17), London Hackney Ocean (19), London WC1 ULU *NME* 5.0 Show (22)

DEDBEAT 3
Hemsby Pontin's Holiday Village (November 8-10). Acts include Gonzales/Fingathing/The Bays/Mike Paradinas

DOVES
Nottingham Rock City (with The Coral) (October 28), Newcastle University Of Northumbria (November 18), Glasgow Barrowlands (19), Sheffield Octagon (21), Liverpool University (23), Leeds University (24), Birmingham Academy (25), Bristol Academy (27), Southampton Guildhall (28), Exeter University (29), Norwich UEA (December 1), London Brixton Academy (2 & 3), Cambridge Corn Exchange (5), Cardiff University (6), Manchester Apollo (7 & 8)

THE EIGHTIES MATCHBOX B-LINE DISASTER
Stockton Georgian Theatre (October 9), Hull Adelphi (10), Leicester Sumo (11), Cardiff Barfly (12), Mansfield Town Mill (13)

FOO FIGHTERS



Dave Grohl, renaissance man of rock, proves that the Foo Fighters are more than a going concern with a flurry of autumnal activity. First comes a new single, 'All My Life', on October 7, then the much anticipated album, 'One By One', on October 21 and finally this November tour. Singer, drummer, guitarist and part-time Queen Of The Stone Age, there seems to be no end to Dave Grohl's talents. He's also hand-picked support act Cave In for the tour, so get in early at Manchester Evening News Arena (November 16), Newcastle Telewest Arena (17), Birmingham NEC (19), Cardiff International Arena (20), London Wembley Arena (22 & 23) and Glasgow SECC (25).

THE ELECTRIC SOFT PARADE
Newcastle University (October 27), Glasgow QMU (28), Manchester University (29), Sheffield Leadmill (30), Wolverhampton Wulfrun Hall *NME* Coca-Cola Show (31), Southampton University (November 2), Norwich Waterfront (3), Bristol University (4), London Shepherds Bush Empire *NME* 5.0 Show (5), Oxford Zodiac (8), Brighton Concorde 2 (9)

HUNDRED REASONS
Belfast Mandela Hall (October 25), Dublin Ambassador Theatre (26), Norwich UEA (28), Folkestone Leas Cliff Hall (29), Southampton Guildhall (30), Glasgow Barrowlands (November 1), Sheffield Octagon (2), Newcastle University (3), Birmingham Academy (4), Nottingham Rock City (6), Manchester Academy *NME* 5.0 Show (7), London Brixton Academy (8), Cardiff University (10), Exeter University (11), Bristol Academy (12)

IDLEWILD
Sheffield Octagon (December 5), Birmingham Academy (6), Leeds University (7), London Brixton Academy (9), Bristol Academy (10), Nottingham Rock City (11), Southampton Guildhall (12), Cambridge Corn Exchange (14), Manchester Academy (15), Glasgow Barrowlands (16), Edinburgh Corn Exchange (17)

JJ72
Glasgow Barrowlands (October 18), Manchester Academy (19), Bristol Academy (21), Portsmouth Pyramids Centre (22), London Kentish Town Forum *NME* 5.0 Shows (24 & 25), Lancaster University (27), Belfast Ulster Hall (28), Galway Leisureland (29), Cork Savoy (31), Dublin Olympia (November 1), Liverpool University (4), Newcastle University (5), Norwich UEA (6), Leicester De Montfort University (8), Sheffield University (9), Cardiff University (11), Leeds Metropolitan University (12), Wolverhampton Wulfrun Hall (13)

LOSTPROPHETS
Manchester Academy (October 9), Newport Centre (10), London Brixton Academy (12)

MANIC STREET PREACHERS/IAN BROWN
Cardiff St David's Hall (without Ian Brown) (November 18), Dublin Point (December 1), Birmingham NEC (3), Glasgow SECC (4), Manchester Evening News Arena (6), London Wembley Arena (7), Newcastle Telewest Arena (10), Nottingham Arena (11), Brighton Centre (12), Plymouth Pavilions (14), Cardiff International Arena (15 & 16). All dates except Cardiff St David's Hall and Dublin are *NME* 5.0 Shows

THE MUSIC
Nottingham Rock City (January 8), London Brixton Academy (10), Manchester Academy (11), Glasgow Barrowlands (12)

NME BRING IT ON NIGHT WITH INTERPOL/BRITISH SEA POWER
Liverpool Stanley Theatre (October 14)

NME COCA-COLA SHOW WITH GROOVE ARMADA
Birmingham Academy (December 3)

NME COCA-COLA SHOW WITH SUGABABES
London King's Cross Scala (November 12)

NME TERM WARFARE TOUR FEATURING THE VINES/NADA SURF/THE BANDITS
Birmingham Academy (October 24), Bristol Academy (26), Glasgow Barrowlands (27), Manchester Academy (28), Nottingham Rock City with The Vines/The Libertines (30), Cambridge Corn Exchange (November 1), London Shepherds Bush Empire (2-4)

OASIS
Cardiff International Arena (December 8 & 9), Brighton Centre (11), Plymouth Pavilions (12), Sheffield Arena (14), Liverpool Royal Court (16), Birmingham NIA (18 & 19)

PAPA ROACH
Glasgow SECC (November 2), Manchester Apollo (3), Dublin Point (4), Birmingham Academy (6), London Brixton Academy (7). All dates except Dublin are *NME* 5.0 Shows

THE POLYPHONIC SPREE
Edinburgh Queen's Hall (October 18), Sheffield Leadmill (19), Nottingham Rock City (21), Manchester University (22), Brighton Concorde 2 (23), Northampton Roadmender Centre (25), Liverpool University (26), London Shepherds Bush Empire (27)

PRIMAL SCREAM
London Brixton Academy (December 6 & 7), Liverpool Royal Court (9), Birmingham Academy (10), Sheffield Octagon (12), Manchester Academy (13), Edinburgh Corn Exchange (16), Glasgow Barrowlands (17). Black Rebel Motorcycle Club support in London (7)

PULP/ROYKSOPP/THE KILLS
Rotherham Magna Science Adventure Centre (December 14)

QUEENS OF THE STONE AGE
Cardiff University *NME* 5.0 Show (October 19), Glasgow Barrowlands (20), Dublin Ambassador Theatre (21), Manchester Academy (23), Leeds University (24), Birmingham Academy (25), London Kentish Town Forum (27 & 28), Nottingham Rock City (with Black Rebel Motorcycle Club) (29), Southampton Guildhall (31)

RAGING SPEEDHORN
Brighton Concorde 2 (October 26), Manchester University, MDH (27), Newcastle University (28), Glasgow Garage (29), Wolverhampton Wulfrun Hall (30), Exeter University, Lemon Grove (31), London WC2 Astoria (November 1), Nottingham Rock City (2), Bristol Academy (3)

ROYKSOPP
Glasgow Barrowlands (December 13), Newcastle University (15), Birmingham Academy (18), Bristol Academy (19), Manchester Academy (20), London Brixton Academy (21)

THE STREETS
Nottingham Rock City (October 31), Bristol University (November 30), Glasgow Barrowlands (December 1), Leeds University (2), Manchester Academy (4), London WC2 Astoria (5). All dates except Nottingham are *NME* 5.0 Shows

SUPERGRASS/THE LIBERTINES
Dublin Ambassador Theatre (October 11), Belfast Limelight (12), Nottingham Rock City (15), Newcastle University Of Northumbria (16), Glasgow Barrowlands (17), Leeds University (18), Manchester Academy (20), Birmingham Academy (21), Bristol Academy (22), Southampton Guildhall (24), Cardiff University (25), Cambridge Corn Exchange (27), London Shepherds Bush Empire (28-30). Libertines play all dates except London (30)

UNDERWORLD
London Brixton Academy (November 1 & 2), Bristol Academy (11), Sheffield Octagon (12), Glasgow Barrowlands (14), Manchester Apollo (15)

VEX RED
Norwich Waterfront (October 9), Manchester Uni (10), Sheffield Leadmill (11), Edinburgh Liquid Rooms (12), University Of Northumbria (13), Exeter Lemon Grove (15), Brighton Concorde 2 (16), Portsmouth Wedgewood Rooms (17), London WC2 Astoria (18)

NME TICKETLINE 0870 1 663 663

PHOTOGRAPHY: ANDY WILLSHER

queenadreena

Plus Special Guests

October			
Wed	23	Leeds New Roscoe	0113 245 5570
Thu	24	Manchester University	0161 832 1111
Fri	25	Liverpool University	0115 912 9000
Sun	27	Edinburgh The Venue	0870 903 3444
Mon	28	Aberdeen Lemon Tree	01224 642230
Wed	30	Newcastle University	0191 233 0444
Thu	31	Burnley Mechanics	01282 664400
November			
Sat	2	Coventry Colosseum	02476 554473
Sun	3	Colchester Arts Centre	01206 500 900
Mon	4	Peterborough Metropolis Lounge	01733 566100
Tue	5	Chelmsford Army & Navy	01245 354 155
Thu	7	Milton Keynes The Pitz	01908 660392
Fri	8	Gloucester Guildhall Arts Centre	01452 505089
Sat	9	Cardiff Barfly	0870 907 0999
Sun	10	Swansea University	0115 912 9000
Tue	12	Portsmouth Wedgewood Rooms	023 9286 3911
Thu	14	Nottingham Rock City	0115 958 8484
Fri	15	Dudley JB's	01384 253597
Sat	16	Shrewsbury Buttermarket	01743 231142
Sun	17	Leicester Charlotte	0116 255 3956
Tue	19	Brighton Concorde 2	01273 772 770
Wed	20	London ULU	020 7734 8932
Thu	21	Oxford Zodiac	01865 420 042

CREDIT CARDS TEL: 0870 400 0688 (24hrs) Buy on line at www.ticketmaster.co.uk

A ClearChannel presentation

kathryn williams

Plus Special Guest

damien rice

October			
Thu	10	Coventry Warwick Arts Centre	024 7652 4524
Fri	11	Manchester Dance House Theatre	0161 237 9753
Sun	13	Cardiff Coal Exchange	02920 230130
Mon	14	Bristol St Georges	0117 923 0359
Tue	15	Cambridge Junction	01223 511 511
Thu	17	Glasgow Cottier Theatre	0870 169 0100
Fri	18	Aberdeen Lemon Tree	01224 642230
Sat	19	Edinburgh La Belle Angele	0870 169 0100
Mon	21	Liverpool Philharmonic Hall	0151 709 3789
Tue	22	Newcastle Opera House	0191 232 0899
Wed	23	Loughborough Town Hall	01509 231914
Thu	24	Brighton Concorde 2	01273 772770
Sun	27	London Old Vic	020 7369 1722
Mon	28	Leeds Varieties	0113 2430808

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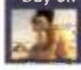
www.kathrynwilliams.net



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6	Newport TJ's	0870 400 0688
7	Portsmouth Wedgewood Rooms	023 9235 8608
8	Leicester Charlotte	0115 255 3956
9	Dudley JB's	01384 253 597
10	Bristol Fleece & Firkin	0117 929 9008
11	Manchester University	0161 832 1111
13	Glasgow Garage	0141 332 4400
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Sat 12 Oct Harlow Square
Mon 14 Oct Sheffield Barfly
Tues 15 Oct Glasgow Nice & Sleazy
Weds 16 Oct Aberdeen Lemon Tree
Thurs 17 Oct Dundee Westport Bar
Fri 18 Oct Leicester Sumo
Sat 19 Oct London Underworld
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Mon 21 Oct Hull University
Weds 23 Oct Swansea University
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Sat 26 Oct Tunbridge Wells Forum
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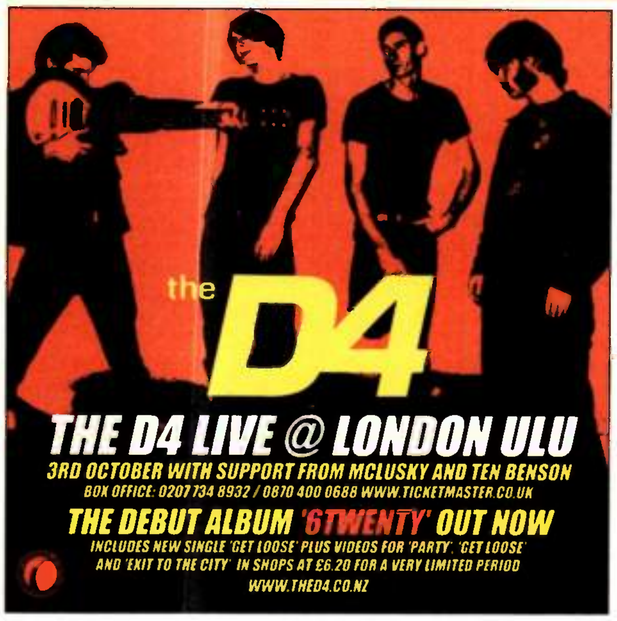

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Barfly 0870 907 0999
Friday 11th *Oxford*
Zodiac 0186 542 0042
Sunday 13th *Southampton*
Joiners 023 8022 5612
Tuesday 15th *Reading*
University 0118 986 0222
Wednesday 16th *Sheffield*
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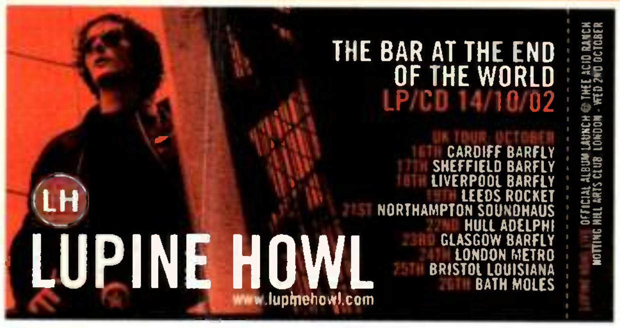

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Edited by Robert Collins

THE ABBEY HABIT

Scouse tunesmiths The Crescent are getting a taste for using the most famous studio of them all… even if they don't know what everything's called yet

The Crescent: Abbey Road's latest inhabitants

For a band new to the big studio thing, knowing which buttons to press can be a daunting experience. But The Crescent, four straightforward Scouse lads, aren't the kind of folk to let that stuff bother them, even when they found themselves pitched up at the most famous recording studio in the world.

"We went down to do our first single in Townhouse Studios and the producer said, 'Right, we're going to Abbey Road,'" explains the band's singer, songwriter and rhythm guitarist Wayne Whitfield. "We were like, 'Yeah, whatever, fuck off.' But they had actually booked us in there."

Not that they were fazed by the experience of recording in the same place as The Beatles. In fact, there was a distinct 'classic rock' flavour to the guitar equipment they brought along for the recording sessions.

"I bought a Rickenbacker and I was using that for a while," continues Wayne. "But I gave it to our lead guitarist. I'm using a Telecaster now. I just have that and a Gretsch acoustic. And I've got a Marshall cab with a really old Carlsbro head on it. You can't beat pure valve power. And of course a nice Big Muff fuzz pedal doesn't go amiss either."

The band used Abbey Road's famous Studio Two for basic tracking, before returning to Townhouse for extra bits and overdubs. But they've already provisionally booked out Abbey Road again for a nine-week stint to record their second album, so it's obviously left an impression.

"It's an amazing place to be in," says Wayne. "The sound you get in there is just unbelievable. The room is, like, really, really big; I can't even explain how tall it is. And they've still got some of the old desks there. We put some of the drums and bass through the old desks, and they sounded amazing. They've got all the same mics in there and everything. All the proper, old stuff."

However, recording technology is not Wayne's strongest suit.

"I don't know any of the names or nothing. Just all the proper stuff, you know? None of this bleeding plastic crap."

Of course it helps if you have a decent producer to work with. You want someone who knows what they're doing, but won't keep telling you what to do. The Crescent had just such a man.

"Yeah, we worked with Lenny Franchi," says Wayne. "He's done some of The Music's stuff. He's a pretty new producer, but he was still like an uncle or something. He just got us all worked up and that, and got the best out of us. He makes you wanna work, which is really good for us, 'cos we're four lazy bastards."

Having said that, Franchi wasn't getting things all his own way at the controls. Wayne might not know the mic, desk or recording equipment brand names (yet), but he was keen to get involved in the control room.

"If you're serious about your sound, you've got to get involved in production. Definitely. You're not going to leave it to someone that doesn't know your songs, are you? You've got to be there, to give him a bit of a slap on the wrist or whatever."

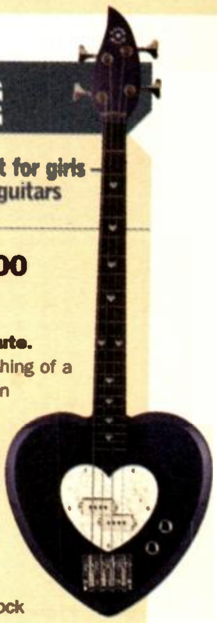
And The Crescent are tentatively starting to get more into production, demoing stuff at home for the second album. Just don't ask them about the technology.

"I've got a thing at home now, an eight-track thing," Wayne says sagely. "It's just one of them digital ones with a Zip disc in it and all that bleeding malarkey. Whatever that is."

Doug Johnstone

TESTING TESTING

It's different for girls – Daisy Rock guitars



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These look cute. Already something of a phenomenon in America, Daisy Rock's range of 'guitars for girls' – the Daisy Rock Electric, Heartbreaker Bass, Daisy Rock Artist, Heartbreaker Electric and the plain ol' Acoustic – are now available over here. In colours like Dreamy Daisy, Princess Purple and Red Hot Red, they're nothing if not eye-catching. Even the acoustic comes in Powder Pink, Sky Blue or Sunny Yellow.

How do they sound? Fine, as Daisy Rock is a division of respected manufacturer Schecter Guitar Research. And they're not just for girls, either: the endorsee list includes The Cure's Robert Smith.

Are these going to fit in with our new 'Slipknot' direction? If you aren't down with flower power, you could always buy the Black Heart model.

Jonathan Wilson

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HOLLY'S DEMO HELL

Holly Hernandez reviews your demos

YELLOW TONIC
Parade In Pavilion

The package comes with the words 'Indie Rock' emblazoned on the back of the envelope. Nice. Nice and helpful. However, 'Pub Rock' would've been much more accurate, for Yellow Tonic are the worst kind of popular beat combo. Falling over themselves to be fresh and brash, they sound like a particularly unappetising sixth form troupe from the late-'80s. Out of tune, out of time and out of touch. Oh, and they're French.

INFO: 13 rue Henri Cardinaud, 94000 Créteil, France.

GOBI
A Life Outside

Gobi are a boyband who think they're a new rock band. As a rock band they make a pretty pathetic boyband too. Apart from looking well scrubbed they have very little going for them.

Gobi: their talent seems to have, er, deserted them

Remember when Chesney Hawkes decided to re-launch himself as a rock star? Well, this is what he sounded like before that. Without the hit single.

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MITCHELL
Discretion

And this lot are even worse. In fact, Mitchell are probably the kind of band that Yellow Tonic will turn into in about ten years' time. Proper pub rock, this is, and Mitchell boast that they have played 'biker events' and even recently supported Carl Palmer of Emerson Lake & Palmer fame. Do you get the picture? The difference is that Mitchell seem to know their lowly place in the musical world, and as such they are to be commended, albeit with a suitable degree of apathy. No doubt they're happy to peddle their middle-aged, semi-flaccid cock-rock to pissed-up Hells Angels wannabes who'd rather be throwing their bottles of steaming feculence at someone a little more extreme. Never mind.

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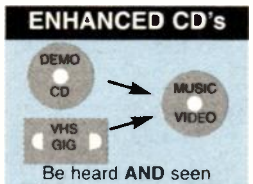

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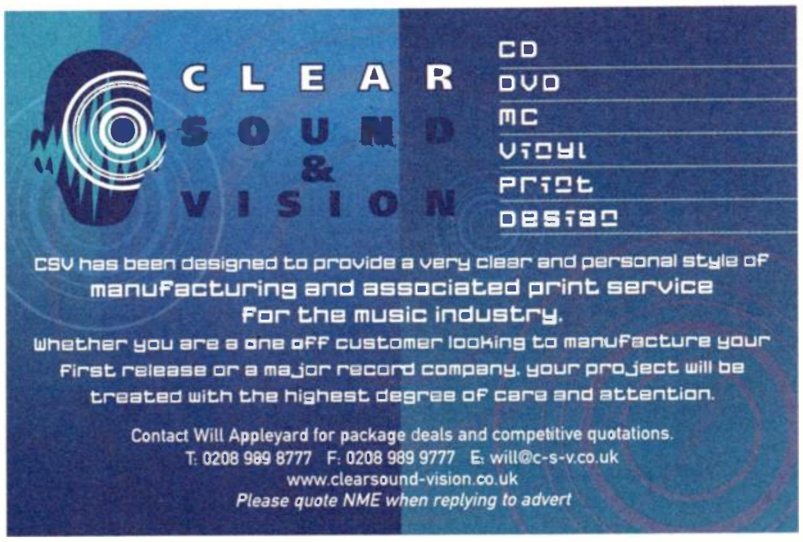

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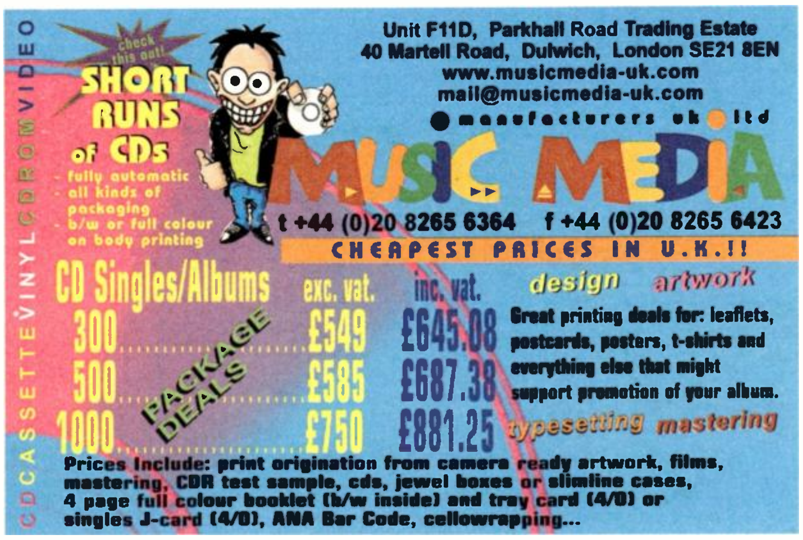

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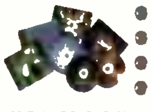

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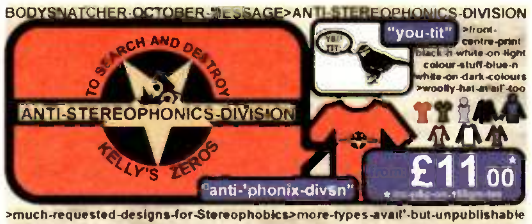
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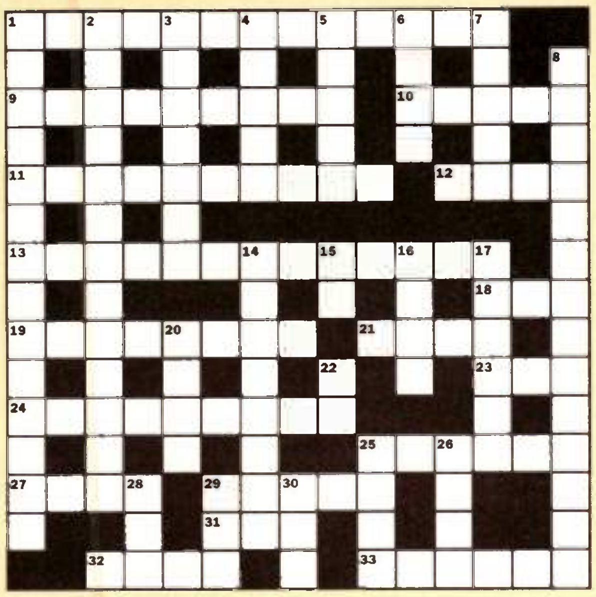

CLUES ACROSS

1+33A Death In Vegas' new single with the same feel as The Stranglers' '(Get A) Grip (On Yourself)' (5-6-2-6)

9 Entering a different way with Feeder (9)

10 What was left of this '80s band having been cut off by 'A Fierce Pancake' (5)

11 Middle of the road is not where you'll find Mike Skinner (3-7)

12 They've been a bit 'Thoughtless' lately (4)

13 It's that special time of the week for Suede (8-5)

18 It's U2 on the end of the telephone (3)

19 From when time began on Creation with an 18 Wheeler (4-4)

21 Cool move made by Fun Lovin' Criminals (4)

23 Where dEUS drink like fish 'In A —— Under The Sea' (3)

24 Beastly drink served up by Belle & Sebastian (9)

25 The bit containing the end for Dave Dee, Dozy, Beaky, Mick And Titch (4-2)

27 The Hollies in the end gave a song to EMF (4)

29 Black Slate's pal from overseas (5)

31 Half a single for a whole single by Nine Inch Nails (3)

32 (See 26 down)

33 (See 1 across)

CLUES DOWN

1+7D *"Do what I want 'cos I can and if I don't/Because I wanna be ignored by the stiff and the bored"*, 2001 (4-2-3-1-4-3-2)

2 We're all agreed on this – it's an album by The Cranberries (2-4-2-5)

3 Protection given by Brand New Heavies (7)

4 Arise, turn around, still upwardly mobile with Swervedriver (5)

5+8D Finished off and knackered, Odyssey got to Number One (3-2-2-3-4-2-3)

6 At the end of the day, it's just an album from The The (4)

7 (See 1 down)

8 (See 5 down)

14 On a flight to Florida, it's a 4AD label band (3-5)

15+16D Sounds bad for Prodigy (2-4)

17 ...Sounds worse for Nickelback, which is a shame (3-3)

20 John ——, free jazz experimentalist. His name appears in *Viz* or *NME* (4)

22 Talvin Singh's album – it's all right (1-1)

25 —— Thrower, metal outfit (4)

26+32A The lights are about to go down for the horror movie with soundtrack by Tangerine Dream (4-4)

28 Type of reggae music... (3)

29 ... Can be turned into a Smiths number (3)

30 The —— Spots, US vocal group of the '40s and '50s (3)

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BY TREVOR HUNGERFORD

ANSWERS FROM SEPTEMBER 21 ISSUE

Across: 1+15D Take The Long Road And Walk It, 9 Oliveri, 10+22D Roddy Woomble, 11 Droge, 13+28D Three Kings, 14 Gray, 16 Iona, 19 Action, 21 New Year, 24 Tea, 25 Red, 27+12D Crooked Rain, 29 Eek-A-Mouse, 31 Banba, 32 Witter, 34 Hull, 35 Easy. **Down:** 1+18D There Goes The Fear, 2 Kidd, 3 Troy, 4 Evil Heat, 5 One Beat, 6 Grid, 7 Ohio, 8 Dare, 17 Nina, 21+20A Nice Guy Eddie, 23 Redman, 26 dEUS, 30 Meek, 33 It.

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LEMON JELLY - SPACEWALK

Lemon Jelly (a.k.a Nick Franglen and Fred Deakin) release the fantastic first single from their new album Lost Horizons. Available on CD and 10", CD includes extra track Return to Patagonia while both formats feature an exclusive B-side, Pushy, and come housed in the beautiful artwork you have come to expect from Lemon Jelly.

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Thrills

The offal in the picnic basket of pop

Edited by David Stubbs Contributor: Andy Dawson

STROKES UNVEIL CRIME-FIGHTING SUPERPOWERS

'WE'RE NOT JUST HERE TO SAVE ROCK'N'ROLL. WE'RE HERE TO SAVE THE WORLD,' SAYS JULIAN

New York City cops, who once smarted at being the butt of **The Strokes**' pungent lyrics, were forced to take their hats off to the group this week as they unmasked themselves as the crack team of superheroes who have foiled a number of criminal escapades in Manhattan.

Police had been bamboozled by the mysterious, masked men who had come unsolicited to their aid. They had asked the citizens responsible for foiling a heist at the Chase Manhattan bank on 34th and Lexington a fortnight ago, and helping bring about a swift end to a hostage situation on Madison Avenue which was in danger of plunging midtown into gridlock and creating a glut of paperwork at the NYPD, to come forward.

There were gasps as the leader of the self styled crime-fighting superhero unit removed a thin mask from across his eyes at a specially convened press conference and revealed his true identity, bidding his comrades to do the same.

"Yes, citizens, it was us, the whole time," he boomed, his voice lowering an octave.

There was puzzlement for some minutes before an elderly member of the press corps asked, "And you are...?"

"I'm Julian Casablancas," said Casablancas, tetchily.

For a further minute or so, there was further quiet puzzlement and frowning, before a junior *New York Times* reporter piped up: "Wait a minute! You're those guys – The Stripes, right? Cool!"

"The Strokes," snapped Casablancas. Whereupon, the hall proceeded to empty.

"And now if you will forgive us we must leave you, ladies and gentlemen," said Casablancas as the press corps shuffled away. "For we have a city to clean up and no time to lose. That's Julian Casablancas, by the way: C-A-S-A... alright, guys, let's go..."

Below, in a *Thrills* exclusive, we proudly profile the individual members of The Strokes and their singular crime-fighting superpowers...

JULIAN

Superhero name The Membrane

Special powers Can defy gravity, walking slowly on his hands up and down the sides of tall buildings, thanks to super-powered suction pads built into his palms. Extraordinarily advanced sense of smell, enabling him, literally, to 'sniff out' criminals from up to a mile away, by dint of the peculiar odour given off by the human body when about to engage in furtive or criminal acts.

ALBERT

Superhero name Green Boy

Special powers Feels no pain above his waist. Can glow green at will, thereby alerting his superchums to imminent danger in crime-busting situations, enabling them to take evasive action. Can go weeks without needing to visit the bathroom, making him indispensable when the pressure is on and conveniences have to take a back seat.

NICK

Superhero name Little Girl

Special powers Can, through sheer super-exertion of mental will, transform himself into a seven-year-old girl, confounding the criminal underworld. Possessor of unique super-trousers, whose flies are capable of spurting a viscous substance which can ensnare villains like a web until the arrival of the authorities.

NIKOLAI

Superhero name Special Toes

Special powers Has the strength of two women. Can bounce up to 15 feet in the air at a time, able to give chase along sidewalks and boulevards in great leaps and bounds, without unduly inconveniencing pedestrians. Goes barefooted on crime-fighting missions as he has the super-ability to catch bullets between his toes.

FABRIZIO

Superhero name The Drummer

Special powers Plays the drums. Can also do an impersonation of a barn owl.

Small wonder, then, that the City That Never Sleeps can sleep safely tonight – thanks to The Strokes!

ROBBIE TO PLAY BATTERSEA DOGS' HOME

Aims for market penetration of animal kingdom

In addition to the regular venues on his itinerary, Robbie Williams plans a special, one-off gig at Battersea Dogs' Home. The aim: to cross over and conquer the animal market.

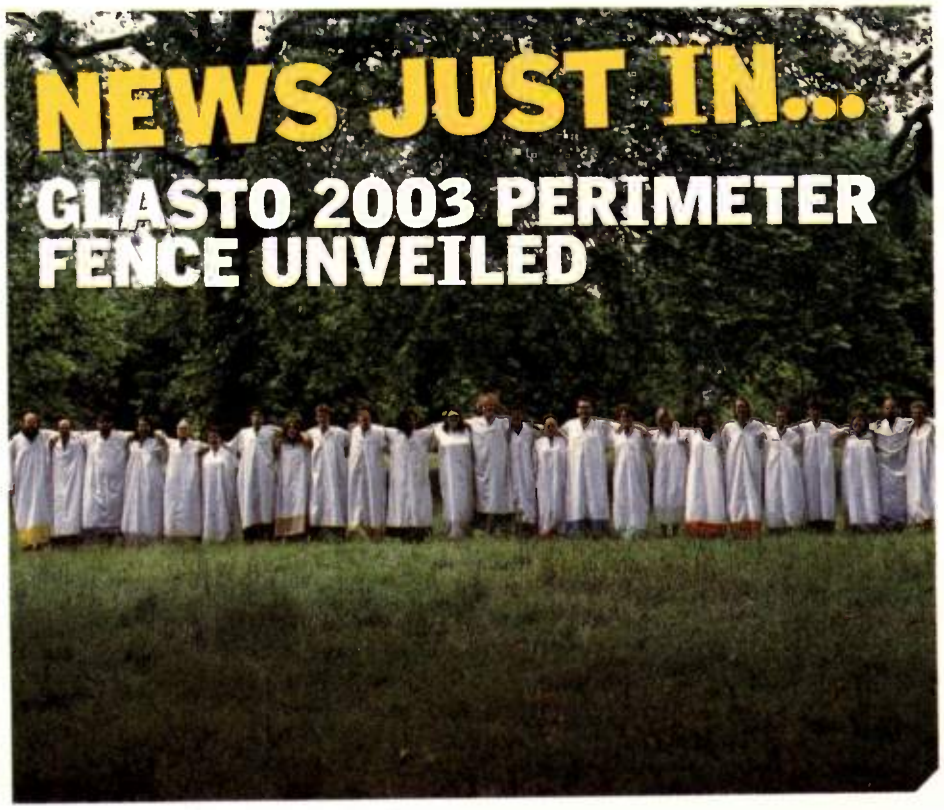
Said a spokesman for the cheeky superstar: "With the sole and insignificant exception of the Americans, Robbie's pretty much conquered the worldwide human market. He needs new challenges. So now he's looking to broaden his appeal into the animal kingdom, starting with the dog community."

Said the chipper megastar: "Ey! People are often a little bit patronising towards dogs, y'know, call them 'dumb' or whatever but, I tell you, there's a lot of dogs enjoy higher standards of living than some humans, you know, there's untapped potential there. I think it's time we all started to sit up and take notice of the purchasing power of the dog pound."

To this end, Williams is rehearsing a number of special dog-friendly versions of his greatest hits. He plans to render the likes of 'Angels' and 'Rock DJ' in a series of clipped, high-pitched barks and whimpers at the Battersea gig. A special raffle is also planned among the canines, in which the winner gets to smell Williams' arse.

"Ey! This could be the high point of my career," said Robbie. "Even Paul McCartney never went this far."

PHOTOGRAPHY: PEROUINC.COM/CHRIS TERRY/PA



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Edited by Mark Beaumont

WAR! HUH! GOOD GAWD!

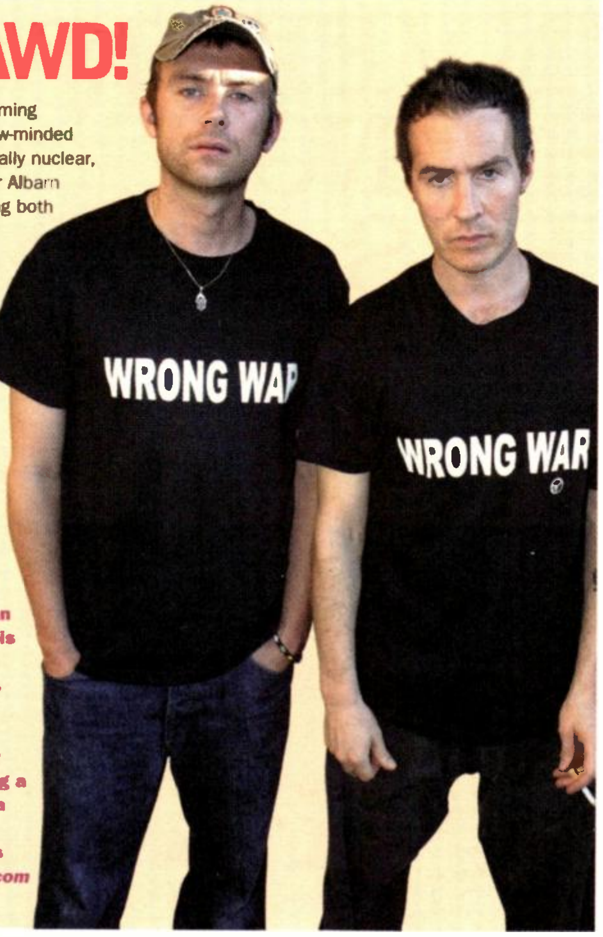
I feel that the views taken by 3-D and Damon Albarn, over the possible incoming *(INCOMING! Dive dive dive!!! – MB)* conflict with Iraq, seem to be very narrow-minded (*News*, September 28). Now, I'm not saying that war is a good thing, especially nuclear, chemical and biological. But it pisses me off slightly that people such as Mr Albarn seem to put across that, if it happens, a war of any kind would be something both British and America do for a laugh with no thought to planning.

Basically Saddam is a bad bloke. The advert says, "The most vulnerable sectors of society... are dying in staggering numbers from lack of food, medicine and drinking water." You'd think Iraq had no money. But hang on a sec, they export oil don't they? Truth is, their country is rolling in it, as is the whole area. The people *are* starving and poor. So Saddam uses them to test nerve gas. Has Mr Albarn complained about that? If an attack is "one of the gravest crimes against humanity", surely Saddam is guilty of 100 times more of that?

Like I said, I'm not for war of any kind. But there are reasons we don't like Saddam. We have tried diplomacy and he just doesn't listen so he has to be stopped from acting like a madman. I only hope that this can be resolved before blood has to be shed.

Steve P, Wigan

While you're right to abhor the idea of casualties on either side, Steve, I suspect that Albarn and 3-D have slightly wider concerns than entering into a war '[illegible] a laugh". Consider: we are told that Saddam is stockpiling nuclear materials and should be removed from power. We are told this by a man who cheated his own way into power; who was informed well in advance of the possibility of terrorist attacks using hijacked planes but did nothing to prevent it; who effectively told Palestine it'd democratically elected the wrong leader, so would they mind picking another one; whose country's need for oil is approaching a critical state and who, having failed to nail Bin Laden, could do with a quick victory in time for the election in 2004. Now you might like to think about which evil, lying, manipulative dictator you believe in this war about other people's money. And then go to *www.petitiononline.com* where there's a petition you might like to sign – MB



WAR! HUH! YOU TWATS!

What a pitiful little twat Damon Albarn is. Not content with his Darren Day-esque success in music *(Ah yes, Damon's Doolittle at the Great Yarmouth Pantohouse brought the house down, luvs – MB)*, he now wishes to bring his nasal whingeing to the world of politics. And what gem has he come up with? War is Bad. Look boys, sometimes the world's not a very nice place and – even if the US is a sewer of fat, disabled vermin – even they can sometimes have a point. If you need to concentrate on anything, it's yer music. Understood?

John Entwistle's much missed pout, via email

Oh yes, it's all so much ruddy fuss about nothing, isn't it? They're just making nuclear craters out of molehills, right? As a veteran of several interviews with Mark E Smith the prospect of thermonuclear annihilation sounds like a walk in the park to yours truly. But let's hear from someone with a sensible standpoint – MB

Regarding your centre spread poster 'No war on Iraq'. Thank you for bringing such visual clarity from a Massive Blur! In truth, the *NME* can help us all see that we have no enemy. *NME* = No Enemy! The USA is showing too much Bush, turn the other cheek. Make love your only law. Make love not war. Life only has two real things you can be absolutely sure of, you were born and you will surely die *(SNIIIIIIIIIPPP! – MB)*

Jon Thorne, Stockport

Er, never mind. In times like these – when we need a firm, reasoned and considered opinion to pretend we thought of first – we traditionally turn to the Right Honourable Member For Burnage – MB

WAR? EH? FOOKIN' GREAT!

Noel Gallagher: what a fucking knobhead! He views war as "something decent to watch on the telly"; "nine o'clock, the fall of Baghdad, let's fookin 'ave it!" (*NME*, September 21). Never mind all the innocent people who will be killed, Noel. Never mind all the children screaming because their mother has been shot to bits. Fuck the prospect of thousands of innocents being slaughtered, because it will be "something decent to watch on the telly". Mr Gallagher, you are a prat.

Anon, via email

But such an entertaining prat. Anyone who would welcome a cannister of smallpox being flung through his front window because it'd stop him watching *Popstars: The Rivals* is welcome around my fondue set any day. Anyway, judging by the next correspondent, World War Three broke out a couple of weeks ago in Manchester, sometime during 'She Is Love' – MB

OLD TRAFFORD: THE NEW SOMME?

I'm considering whether I actually want to go to another outdoor Oasis gig. I know what to expect from crowds, but I reached my limit at LCCC. I was relieved at merely getting out the venue in one piece. I shouldn't fear for my safety at these events but that's how I felt – afraid.

I could not believe after Finsbury Park that organisers still allowed the sale of plastic bottles in the arena. How many people were injured at Finsbury because of the mindless bottle throwing? And anyone who says, "Oh it doesn't hurt anyone, it's only a bit of fun" is just talking rubbish. Tell that to the people pulled out the crowd unconscious or pouring with blood. The number of fights I saw was unbelievable.

Drugs being taken openly; girls getting groped and harassed; knives smuggled into the venue. How long before someone gets killed or very badly injured at one of these?

Claire, Warrington

Ah, reminds me of those letters we used to get in '42: "June 30, El Alamein, the Bosch, one word: spiffing! Hand grenades and F1-11 shrapnel flying everywhere, it was great! Me and Ginger were laughing our packs off at everyone around us getting smothered in their own intestines! Literally every 30 seconds someone was carried out on a stretcher without a head because they'd got a Kruger slug in the face! I personally lost both arms and one eye to a Gerry Howitzer, it was mental! Like Veramania all over again!" – MB

MERCURY-TEE-HEE

I'm having to listen to this crappy Virgin radio station slag off Ms Dynamite winning the Mercury Music Prize because in their blinkered opinion rap and R&B are crap and a 'proper' or, and I quote, "real" band should've won it. Much as I love guitar music, I have to admit that urban acts such as The Streets and Ms Dynamite did make the albums of the last year. The Streets would've been my choice but I'm sure Ms Dynamite is just as worthy, and I am incensed by these tossers' complaints when they are so boring they can only listen to guitar music. Musical Nazis!! It's these tossers who are killing British music, playing and praising crap like Stereophonics and Toploader.

The actual words on the news were, "Do you know who this is *(cue snippet of MsD accepting award)*? If you're a real music fan then probably not." It makes me very angry to see a hard-working British artist who has made an original album with a 'real' band not get the credit she deserves just because someone doesn't like or couldn't be arsed listening to that kind of music!

Marc, Aberdeen

The Mercury Music Prize crawls around every year looking ever more like a sick puppy with the face of Richard Ashcroft – ie increasingly easy to kick to death. But it's just such an easy target: a jury of retired generals pick what they believe to be a 'young person's record' from a list compiled by Jools Holland's mum asking the check-out girls in Woolworths "what's groovy". The only thing more tedious than this annual Night Of The Long Slippers, in fact, is the mob of smug, horse-faced 'cultural commentators' on a slow news week racing to slag off whatever album the clueless bastards pick. Here is the news, Virgin Radio: they always pick the third best record. And all music is 'real'. Twats – MB

SURGEON GENERAL'S WARNING: THE MUSIC CAN DAMAGE YOUR HEALTH

So basically what Liam Gallagher is saying (*NME*, September 21) is that The Music are the musical equivalent of a cigarette that doesn't give you cancer?!! He really is an absolute fuckin' idiot!

Vella, Aberystwyth

Yes, he is, but not for the reason you think. Y'see, after painstaking research playing 'Take The Long Road And Walk It' to rats, we have conclusive proof that listening to The Music *does* give you cancer. My report, to be published in next month's *New Scientist*, links the danger to them "having the songwriting ability of a dead trout that's just joined Republica" and "all the lyrical worth of the average Louise Wener novel" – MB

TEXT MANIACS

moz at the old bert superb please give him a record deal maybe on big brother records pvc pompey

I would like to say that April Long is beautiful

The Remote Part album is the most beautiful thing since Sylvia Plath

Could you print the word 'EASYWORLD' with 'ARE FANTASTIC' please? thankyou. Charliekins

PS... FROM THE DARKEST RECESSES OF THE NMEMAIL BAG

The Stereophonics are shit,
The Stereophonics are shit,
They really are,
Quite by far,
The biggest load of shit.

Paul, Manchester

I send a copy of 'Songs For The Deaf' to Bush and Blair. The next morning I heard those twin-terrorists declare on TV that they had now fundamental proof of a new "mass-destruction-weapon" created by Saddam Hussein. Ha ha, assholes.

Arno, Belgium

I've just arisen from what was personally for me the best gig EVER. Being that it was Ashcroft at the Astoria says it all really.

Benny Boy, Ilford

Was the contrast on purpose, *NME*? Fucking cardigan and nice ironed trousers of Morrissey, the crooner on one page. The facing page was that guy from *Interview With The Vampire* who sings in Korn wearing a big skirt and acting all gothic. What a fucking clash!

Sal Paradise

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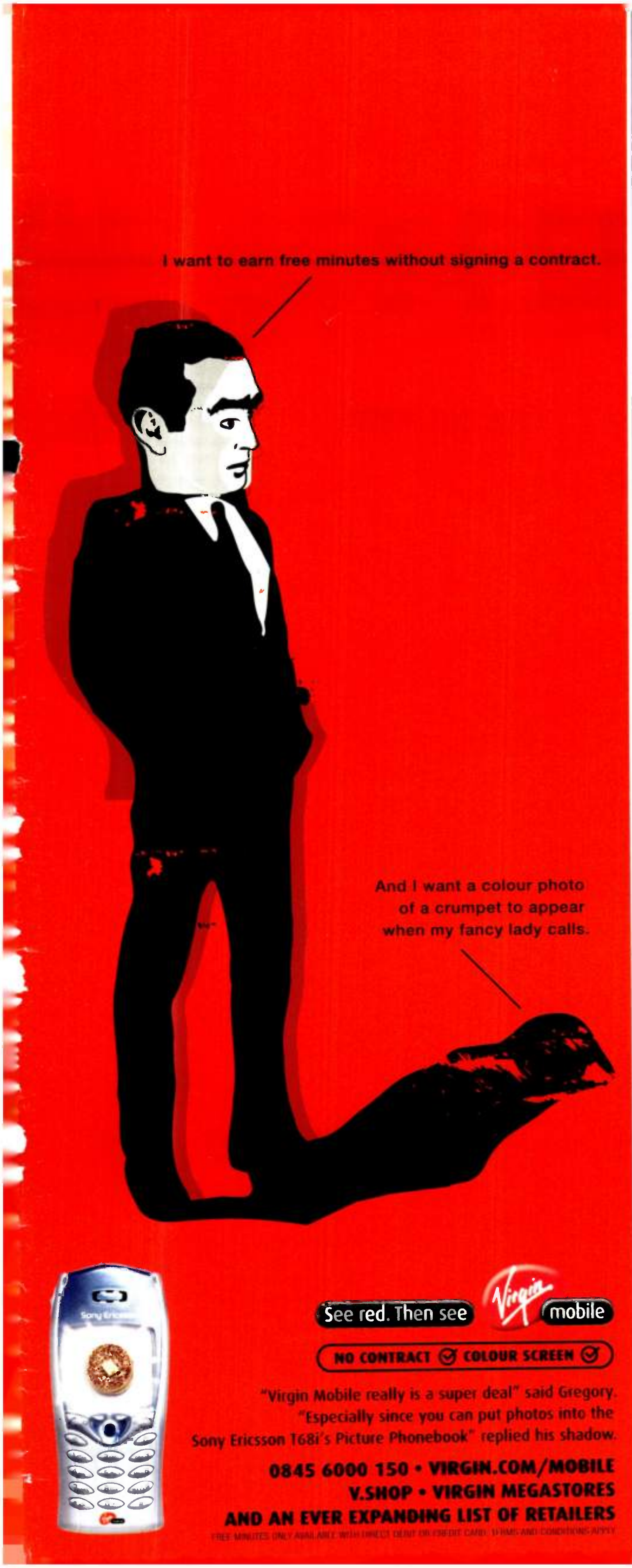
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"Virgin Mobile really is a super deal" said Gregory. "Especially since you can put photos into the Sony Ericsson T68i's Picture Phonebook" replied his shadow.

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